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PRANK CALLS
SKATE MUSIC

SKATE

issue 64

june 2001

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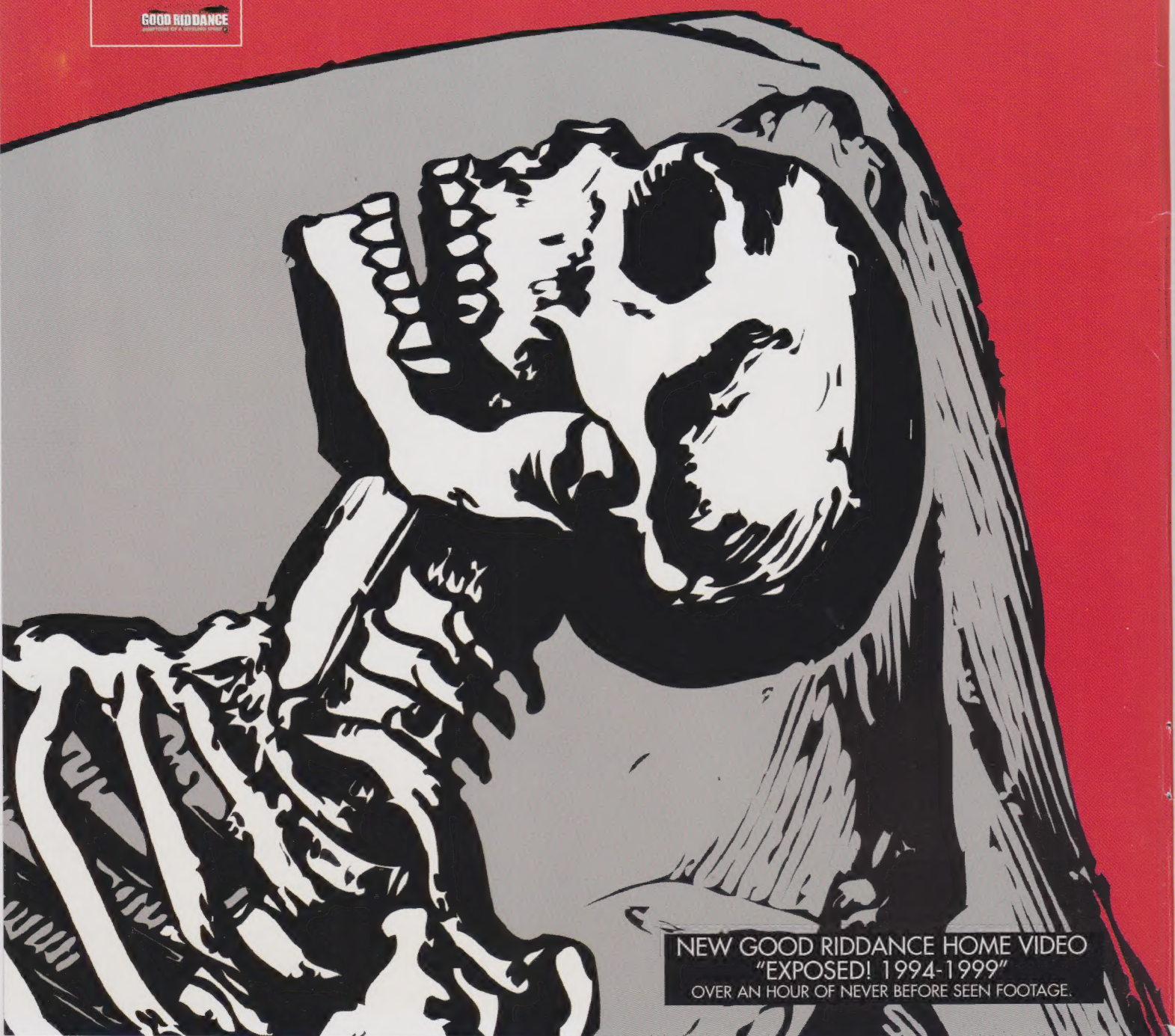
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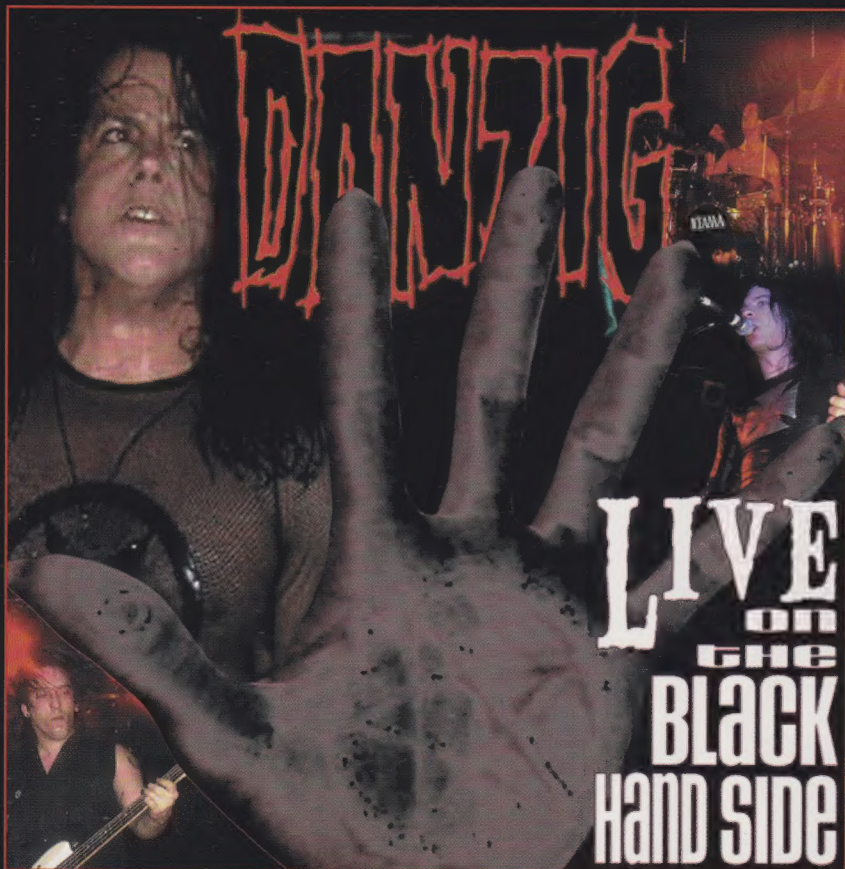
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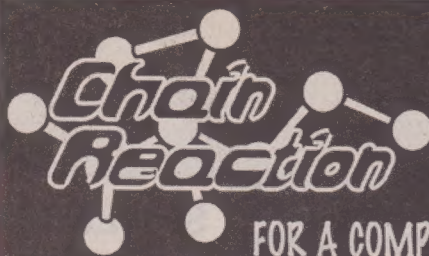
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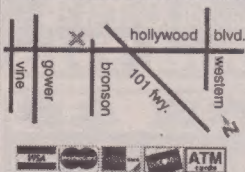
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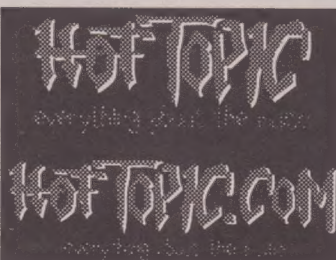
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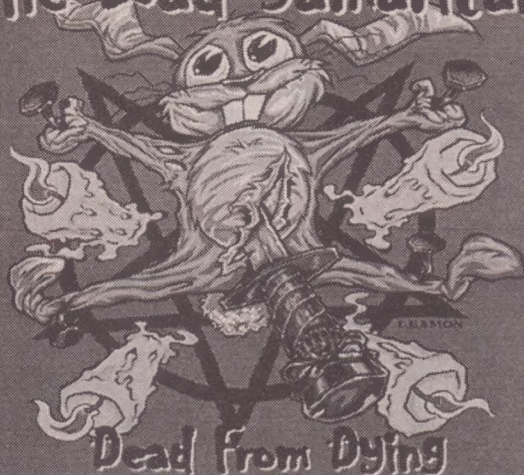
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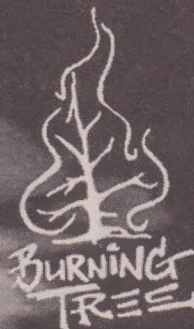


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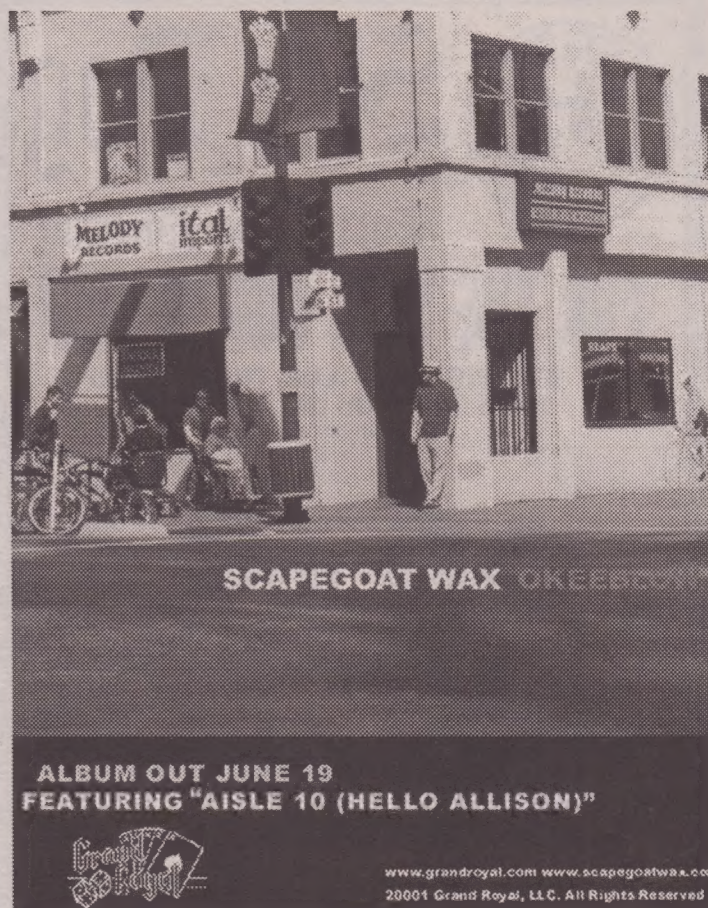
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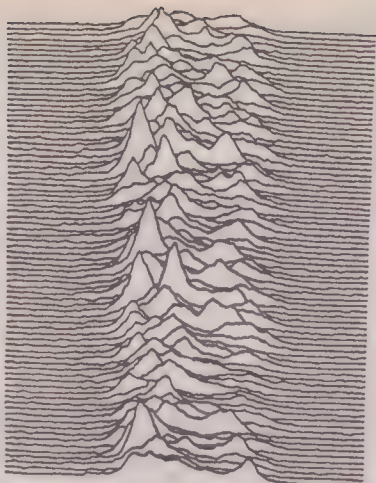


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More Joey Ramones props. Props to poop and pee too. ZZZzzzzzz...

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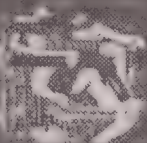
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You called me!

Skratch: hello. Hello there!
Victim: Uh huh, who's this?
Skratch: Yeah, what'd you want?
Victim: Who's this?
Skratch: Um, I just answered my phone, did you need something?
Victim: No, you called over here.
Skratch: Did your phone ring?
Victim: Yeah.
Skratch: My phone rang.
Victim: Oh, no, somebody called over here.
Skratch: Well, not me. I'm just answering my phone, did you need anything?
Victim: No.
Skratch: Massage?
Victim: No, I'm telling you, I just answered my phone right now when it rang.
Skratch: Yeah, I answered it too. Did you knock on the door or something?
Victim: No.
Skratch: Cuz, I'm in a hotel room, I'm just trying to figure this out.
Victim: No.
Skratch: Did you need a massage?
Victim: No. You have the wrong number.
Skratch: Are you sure? But I didn't dial anything.
Victim: But it rang over here.
Skratch: Well, yeah, I know, same thing here. It's weird, I'm answering the phone & there you are. Um, did you prank call me?
Victim: No.
Skratch: Are you prank calling me?
Victim: No! (getting upset) I answered it over here.
Skratch: Cuz lady, I'm in here, I'm naked. I just got out of my shower, trying to boil some minestrone soup and you called me.
Victim: No. It rang over here. That's what I'm telling you. It rang over here & I just picked it up. And you're saying it rang over there too, I dunno how that happened.
Skratch: Have you ever had a phone call while you're taking a shower, you're dripping wet & you gotta answer the frickin' phone?
Victim: (hangs up)

Nokia No No

Victim: (little voice-older lady) Hello.
Skratch: hello. Oh, hi. I didn't even mean to call you. I pressed the frickin' start button on my cell phone. Do you have a cell phone? I dunno how to lock it out.
Victim: No.
Skratch: You don't know?
Victim: Nah uh.
Skratch: It's a, do you know what a Nokia telephone looks like, a cell phone?
Victim: uh huh.
Skratch: It's like locked. the button for the hang up, the little frickin' telephone thing. Do you know how I can unlock that? I can't get it unlocked.
Victim: What's your name?
Skratch: My name's Mike & it's a Nokia 5160.
Victim: I don't know you.
Skratch: You don't know me?
Victim: No.
Skratch: No, well that's alright. Like I said, I didn't mean to call you and the thing's all locked up and now your number is locked in this thing. I'm going crazy! (getting frantic) I'm pulling out my hair! It's the, the (starts to ramble & stutter) telephone button, ya know? The little phone hand set.
Victim: No, I don't have one so I couldn't help you.
Skratch: You don't have...do you know anyone that has one?
Victim: No.
Skratch: Because theoretically, I could call them and ask them.
Victim: Uh huh.
Skratch: It's locked in.
Victim: Oh my gosh!
Skratch: And my antenna's broken, I got a bad hair cut. My hair cut sucks.
Victim: (laughs)
Skratch: I got a bad hair cut today too. All this in one. I honestly didn't mean to interrupt your dinner or whatever, it's this button and it's LOCKED!
Victim: Uh huh.
Skratch: It's like a pause. A temporary pause. Is there another button I should press?
Victim: I couldn't tell you, I'm sorry.

Skratch: hmm...

Victim: I don't have one so I don't know.

Skratch: Well, I do have a manual here. I guess I could read that.

Victim: Uh huh.

Skratch: Well, I think I'm gonna read my manual.

Victim: Ok.

Skratch: And then I'll get your number unstuck from the the, the, frickin' uhhh, the cell phone.

Victim: (chuckles) Ok.

Skratch: Ok?

Victim: Uh huh

Skratch: Ok.

Victim: Buh bye.

Monkeys & Tigers, Oh My..

Skratch: Hi, how ya doing? I'm calling from the Los Angeles City Zoo.
Victim: You're calling from where?
Skratch: The Los Angeles City Zoo. I just wanted to ask you a couple of questions.
Victim: Ok.
Skratch: We have an adoption program, would you like to adopt an animal?
Victim: Nah, thanks.
Skratch: We have monkeys and tigers. Are you interested in anything sir?
Victim: Nah.
Skratch: We can give you a really good price. Do you need a nice, affectionate pet at home?
Victim: (hesitant) Um, well, home much do they go for?
Skratch: Well, what are you interested in?
Victim: Um...the monkeys.
Skratch: Ok. Just so you know, that 25% of the proceeds go to Los Angeles City Zoo & also a diabetes program. What size monkey are you looking for?
Victim: What kinds are the ones that you are offering?
Skratch: Well we have orangutans and those start at \$450. Like I said, 20%, I'm sorry, 25% of the proceeds do go to Los Angeles City Zoo & diabetes.
Victim: How big are those?
Skratch: How big? What do you want, weight?

Victim: Weight & height.

Skratch: The weight is about 110 pounds & the height, let me look at the inches here. You're looking at about 48 inches.

Victim: Tigers? You're selling tigers too?

Skratch: We have some very tame tigers.

Victim: How much do those go for?

Skratch: Those run for \$475, but we're talking about baby tigers. They're very tame.

Victim: What's your name again?

Skratch: My name is Michael Tydsley.

Victim: Ok, I'll get back to you.

Skratch: Ok, thanks.

Disgruntled Operator

Skratch: Hi there, this is the operator. Do you accept a collect call from Jonathon?

Victim: I beg your pardon.

Skratch: Do you accept a collect call from Jonathon?

Victim: From Jonathon?

Skratch: Yes, ma'am.

Victim: I don't know any Jonathon. What number are you calling?

Skratch: The number is 979-****

Victim: Who are they calling?

Skratch: Um, they didn't give me that information, that's not my job, ya know what I mean? They just give me the name and I call the number.

Victim: Where is Jonathon? Where are you calling from?

Skratch: I'm an operator.

Victim: But where are you calling from?

Skratch: From where the operators work at. That seems like an odd question.

Victim: No, it isn't! (slightly irritated) You're calling from what state?

Skratch: Oh. Oh! I'm sorry, we're in California.

Victim: In WHAT part of California?

Skratch: I dunno, you're asking weird questions again, kinda funny.

Victim: Well, who do you work for?

Skratch: I'm an operator.

Victim: For who? What company?

Skratch: Telephonics, Incorporated.

Victim: I've never heard of it.

Skratch: We're in Orange County.

Victim: What's Jonathon's last name?

Skratch: He didn't give me that. Do you want me to ask him?

Victim: Yeah. Ask him what's the name of the people he's calling.

Skratch: Ok, hold one moment. (beep) (beep, beep) Are you there ma'am?

Victim: Yes.

Skratch: He said Collins.

Victim: Collins?

Skratch: The last name is Collins.

Victim: Collins? You've got the wrong number.

Skratch: (all defensively) Not me! I don't have the wrong number. He's the one that, he's the one that had me call you.

Victim: Well, there isn't anybody by that name here.

Skratch: Ok, I just wanna make sure you understand what our duty is as an operator. I didn't call the wrong number. He GAVE me the number. Do you know what I mean?

Victim: Well, I don't think that's an issue. What is your name?

Skratch: My name is Michael. Michael Tydsley, but I just want to let you know that I'm not the one that called the wrong....I just don't want you to be mad at me.

Victim: I'm not mad at anybody but I think this is a very strange call because #1, I've never heard of Telephonics.

Skratch: Well, yeah, can you name me five operator companies?

Victim: No, but can you tell me that a person calls collect and you don't know who they're calling?

Skratch: Well, I mean, this happens all the time ma'am. I've been doing this for ten years. THIS does happen. I just wanted to let you know...

Victim: You've worked for Telephonics for ten years?

Skratch: No, no, it's a crappy company. I've worked for some other companies across the west coast. Ya know, this type of thing happens, I just wanted you to know that I wasn't the one that dialed the wrong number.

Victim: Are they calling from a payphone?

Skratch: I honestly don't know that.

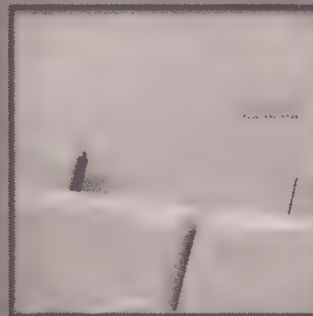
Victim: Well, I don't see any reason why I should accept a collect call.

Skratch: Oh, I understand. I completely understand.

Victim: Ok.

Skratch: Ok, thank you.

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ALTERNATIVES: 1. _____ 2. _____ 3. _____

more crap we found in our mailbox kiddies!

Favorite quote from our beautiful stacks o' mail:

"I am a really good writer. My English teacher says so atleast - she wants me to get some of my essays and shit published."

To: scott@skratchmagazine.com
Subject: mas articulos en puro espanol
Date: Mon, May 21, 2001, 1:46 PM

scott-

i picked up your zine in tuscon and was wondering if the spanish was just for this issue or if you do that often. i'm interested in contributing or editing if you need a gringo spanish teacher to help.

hablaremos pronto
shawn

Hey Shawn,

Let's get straight to the point here: Any person directly related to Skratch must speak fluent Spanish (not just a simple si or pinche). In fact, there are no instances from any staffers (reported) to this date where a Del Taco drive-thru employee has not AUTOMATICALLY placed the hottest hot sauce (Del Scorcho) in our warm little brown bag. Talk about credibility. Chingon.

What we do need is a english teacher. Why? We can't seem to proofread this damn magazine with some serious skillz. Now that I think about it (damn what was that noise?—oh that was me thinking—shit that fucking kills) Skratch for the remaining issues in 2001—will be in Spanish. We simply do it better.

Thanks Shawn. That was like therapy. Mucho caliente (are we ready to vomit when reading Scott's romper espanol? yo pienso).

Peace,
Scott, Skratch

hey scott-

distribution is complete on my end. we even got pulled over and had our van searched by those nice LA police officers. they were alarmed when they saw i was armed with scissors, being 3am and all, and thought for sure we were peddling some foreign contraband. i thought i could throw my weight around but they didn't even want to take a free mag! before things got stoopid they let us go and gifted me a mighty fine business card that said "thanks.....from the los angeles police department" bless their bored as hell souls.

thanks - keep bending the elbows.

To: scott@skratchmagazine.com
Subject: le skratch.
Date: Sat, May 26, 2001, 6:52 PM

love is like a hot sauce bottle. you like a boy, just like you like the hot sauce, only you don't know how

spicy it is (likewise, what you're getting into with this relationship). so you taste it and it starts burning your mouth off (shit starts going downhill in your allegedly good relationship) and you're like 'what the FUCK is wrong with this hot sauce' (likewise, 'why are boys so fucking primitive and gay') , so you're looking on the bottle for some sort of explanation because you've just burned your mouth off (just like you've just gotten your heart broken) and you don't know what's going on. then you see the indications in little print: 'use in moderation'. and it kind of all makes sense but you're still pissed because your mouth is on fire and you have no boyfriend.

hi. my name is kaelen and i have road rage.
i'd also like to write for skratch.

lil' veganstar

Hey side of veggies and soy milk,

Have we now equated love to a bottle of hot sauce? What's your hot sauce gotta do with me? But I gotta hot sauce. But, I ain't trying to hear that Gee. Do you like habenero? Here's a little secret between me and you: at Baja Fresh (why must I keep plugging all the food eaterys?). DID I JUST SAY EATERY? WHAT AM I FRICKEN 70 ? So...you go there and mix the red sauce and the green. It's crazy. Don't mouth this one off to people. Then, take a salsa chip and dip it in it.

See ya,
Scott

p.s. Your road rage may be due to drinking and driving (hot sauce). Try something milder for that long drive home. Ingredients to Del Scorcho Beyond Hot sauce (as it reads on the packet): WATER, TOMATO PASTE, JALPENO PEPPERS, VINEGAR, SALT, HIGH FRUCTOSE CORN SYRUP, DEHYDRATED ONION, ONION, SPICES, XANTHUM GUM, SODIUM BENZOATE AS A PRESERVATIVE, POTASSIUM SORBATE AS A PRESERVATIVE, GARLIC, NATURAL FLAVORING, HYDROGENATED SOYBEAN OIL AND CITRIC ACID

From: "lucas moreno" <punx_62@hotmail.com>
To: scott@skratchmagazine.com
Subject: argentina
Date: Thu, May 31, 2001, 6:46 PM

hi everibody there!!!

i'm writng you from argentina.
my name is lucas from ROSARIO,AR.one of the biggest cities down here and what i would like to know is:

well i been living in los angeles for a while and also in san francisco and hawaii and i really like the magazine,i show the magazine to all my friends from here and they like so much too but we cant get it so i wonder if you dont are interesting in the distro down here,that will be great.i also got a label BAD LUCK RECORDS /punk and hardcore music and we got band from all south america and i think that the magazine here can be readed for so much people that is a shame that we cant get it. here we cant find magazine like SKRATCH and that sucks really bad,down here we got a millon people trying to find information like the one that you have about the bands and all that stuff.

take the magazine in argentina would be fantastic men so if you are interesting please let me know.

i'll be waitng a answer...muchas gracias.
suerte.

B.L.R.

p.s.sorry about my english i been using it for a while...

Dear B.L.R.,

Okay. All we need is a distributor now.

Thanks,
Scott, Skratch

Hey Scott,
(I'm assuming I am writing to Scott?)

I am just wondering what type of writers you need. Like to write about shows or bands or what? Do interviews? Be roadies?? I am just curious. No serious interest quite yet 'cuz I wanna see what you're looking for first.

I am a really good writer. My English teacher says so atleast - she wants me to get some of my essays and shit published. I figure this is the easiest way? If you want I can send you a copy of one of my essays later on... um... I dunno what else to bug you about so just write me back and we'll see if I am what you are looking for if you are still looking.

-Rachel

PS:

I haven't any hard experience in writing unless you count school stuff. I usually get 5's and 6's on ruberic scales from 1 to 6; 6 being the greatest, 3 being average for my grade. Also, does age matter? Like... I am young and I don't know if you guys would care or not or if you'd get in trouble for hiring someone under 16.

Rachel,

Your english teacher a pathological liar. She needs help.

Yikes,
Scott, Skratch

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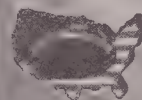
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: PART TWO

3. Broomfield
Interview w/ Mark & Scott
2
Interview By: Scott Pleasant
Photos By: Mike M

Skratch: I remember 5 years ago, sitting in The San Bernardino Arena with you guys shooting the shit --doing an interview and I was naive at the time--but thought damn, Mark's pretty mellow. Are you a much different person off the stage? Were you working at a gas station or was it construction? How have you changed now, 5 years later? What's important to you, now as an older adult? Have things changed? How about your outlook on life?

Mark: I remember that interview and yes, I am pretty mellow off stage. Mainly because back then I worked the full service island at the Terrace by my house. It's a very tiring job. As far as phase 2 of your question, the only thing that has really changed for me personally is my occupation. I now work at a Starbucks Coffee. I enjoy working with people and feel as if

I am doing my part by giving the business people of Orange County just what they are looking for in the morning, a Vente, non fat, no whip mochachino. Not my personal favorite, but it's very popular with the ladies. My outlook on life...I never really think about that. I just live day by day and don't let the things I can't control get to me.

Skratch: Upon listening to the new album, "Covered With Ants", I noticed you have slowed down a bit in punk rock pace. You all getting old or what?

Mark: There

"NO. OUT OF ALL THE STORES, TARGET IS PRETTY BITCHIN'."



are a few more slow songs on Covered With Ants, but who wants to put out the same record year after year. Besides those are

some of the better songs. Am I getting older you ask? Isn't everyone?

Skratch: Do you ever record a new song and scratch your head and say, "Fuck. Didn't we already do this song before?"

Mark: No.

Skratch: Who is the idiot who plays piano on one song on this album? That was scary, man!

Mark: I think Mr. Scott Sheldon is the idiot. And yes, the Gram is up your ass theme is very ominous.

Skratch: What is it like to have different levels of popularity this year versus last year, etc.? Wasn't it last year when you weren't able to sell out The Chain Reaction? Just curious.

Mark: Ah, the Chain Reaction show. Come on, you are a journalist. Didn't you know that there was no advertising for that show. They tried to do it. (for some stupid reason) on word of mouth only. None of us are real big O.C. scenesters so the show was virtually doomed from the beginning. I think we have sold out the Glass House and the Palace twice since that episode.

Skratch: Mark, I heard the on-stage-spitting has stopped? Is this true? Did you really get MOTO from getting spit on in the past? Initially, years and years ago did you think this spitting thing

would become so popular at your shows?

Mark: Spitting was a great part of our shows for a long time,

but getting some ones bloody lung in your eye doesn't do much for your health. Not to mention the fact that it is hard to meet girls with it. So, no more spitting.

Skratch: How has being in Guttermouth changed your life/lives? What is something have you learned through the days of being involved with punk scene.

Mark: Where do I begin with this

Skratch: What happened to putting records on Nitro? Why the change to Epitaph? Nitro seem to do an excellent job with your band.

Mark: Nitro Records was and still is great for Guttermouth. I can't tell you how many good times and cool parties we have attended because of Dexter and... Changing to Epitaph is just like me moving over to Starbucks, once in a while you need to try something new and different and we

Mark: No, we just have two.

Skratch: Two?

Jamie: (being funny) Yeah, two.

Mark: Two records.

Skratch: Do you guys all have to sign something for that or is it all up to you? Mark, are you the one that kinda...?

Mark: No, we all share it in all the duties as Guttermouth.

Skratch: I see.

Jamie: Duties, duties.

Mark: Yes, we all... There's no one making it for you - it's a democracy.

Skratch: Ahh. Very nice.

Jamie: Oh, yes.

Mark: Yes, I know we are.

Skratch: What areas do you guys like playing in a lot, outside of California?

Mark: Missouri.

Jamie: Montreal is always a kick.

Mark: Yeah, Eibar is fun. Japan's fun. They're all good, ya know. Buenos Aires, been to a couple of times now. Been to the eastern block countries...

Skratch: Where would you say the fans are most fanatical?

Unknown voice chimes in like a little bastard that he is. Scott, you're a homo!

(Everyone laughs.)

Mark: That was Charlie (ed note: the Epitaph publicist that is in love with Scott). Jm. I don't know. Montreal, Quebec City. They're crazy there!

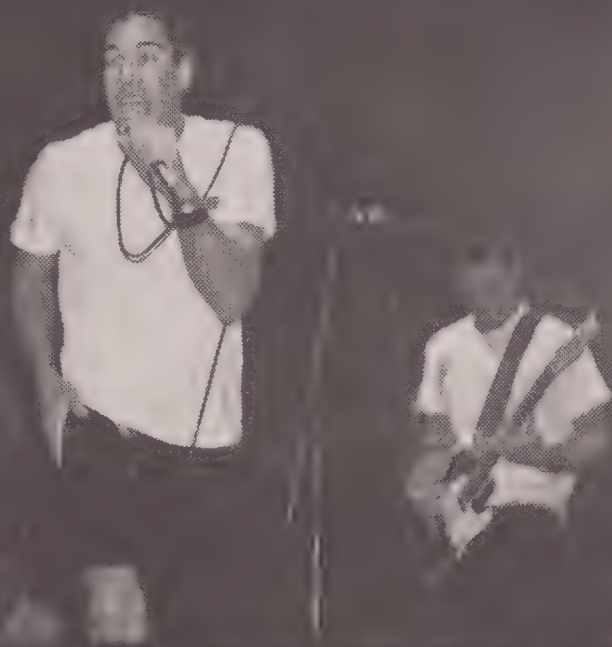
Jamie: The French-Canadians are really fucking insane.

"..THE DRUMMER, YA KNOW FROM BLACK FLAG, MARIN'T BELIEVE YOU LET A FAG SING FOR YOUR BAND." AND HE MEANT IT."

one... what have I learned from punk? #1. Spitting is bad for your sex life. #2. Traveling in a van is uncomfortable. #3. I learned how to beg for money at a show. That's it.

Skratch: Your song "Looking Good Is All That Matters" on the new album, "Covered With Ants" is a satirical stab at the huge importance society puts on physical appearance. What's your take on this? Do you find yourself guilty as charged as well?

Mark: My take is the same as everyone else's. Deformed people (like midgets) are only good to make your band look funny. That song is actually about a girl I was dating a while back. Looking good was all that mattered to her, but I would always tell her, "How good can you look with vomit on your chin and nose?"



are very happy we did and so am I. Starbucks is great.

Skratch: What kind of contract have you guys signed with Epitaph? Few years?

Mark: Beer.

Jamie: Ten records, standard.

Skratch: You guys don't do any type of contract, as far as albums?

Skratch: Wow. What goes on over there? Pretty big shows or what? Mark: Yeah, they're huge. Like two or three thousand each.

Skratch: What the biggest show you guys ever played, to how many people?

Jamie: Opening for Griping, like, fifteen thousand.

Mark: NO! The festivals are bigger. It was like, like seventeen, eighteen thousand.

Jamie: Ok, I'm wrong.

Skratch: Holy shit. You start losing count after ten thousand maybe, huh?

Mark: Yeah, well, they just tell ya what the attendance was, after the fact. Those are fun shows to do though, I'm tellin' ya.

Skratch: What is like, looking out & just seein', tons, crazy amounts of people? Is it like up there?

Jamie: It feels really neat.

Mark: It does.

You're really drunk & then the lights are blaring in your face & you can't really see past the first five rows anyway. Just being honest with you.

Skratch: What's probably the worst show you guys ever played, where you guys did not sound good, you weren't happy with it and just...?

Jamie: We have hundreds of those shows.

Mark: We have a lot of those.

Skratch: Just because you're getting drunk or you're just off that night or...?

Jamie: How long we've been doing this and we've played hundreds of shows and only god knows how many....

Skratch: It's just gonna happen, huh?

Mark: (sarcastically) A lot of those happened in the mid-west. Sleepy, Midwest towns where they took you into a school & then all the veterans of foreign wars show up and they're like (in a country/hick twangy accent), "What the fuck is goin' on in my veteran hall?" Ya know, things like that. Those are very problematic shows.

Skratch: What do you guys do away/ aside from music? Do you have any plans to open a studio, run a record label or?

Mark: (laughs hysterically)

Jamie: Well, I'm glad you asked that, all of the above you've just mentioned is on everyone's TOP of their list. And other than that, we just sit around and fuck each other.

What I mean? No, (laughs) I'm kidding.

Skratch: No record label in the future?

Mark: No, not a chance, for Mark. Jamie, at Butt Fucking Records, right around the corner.

Skratch: Yeah, I could see a lot of distributors being up on that.

Jamie: I'll distribute it myself. Butt Fuck Mobster.

Skratch: What are you guys like at home away from the music? What do you do for fun? Any interesting hobbies?

Mark: Jamie still has his fain. We all enjoy getting together and having a dance during the harvest season. Most of the guys love wrestling as well.

"....BECAUSE THEY TAKE EVERYTHING THEY DO QUITE, QUITE SERIOUSLY AND WE WALK INTO THE ROOM & JUST MAKE A MOCKERY OF THE WHOLE THING."



Skratch: Do you consider yourself, as a person, being a punk or a punk rock type of guy? What is your definition of punk rock?

Mark: Yea, I'm punk. As far as my definition goes.

Punk: Trust in a fashion.

Skratch: Yeah, you're right. I

think I'll call ya. To date, what is your fave Guttermouth album? Which album was the most heartfelt and why?

We have played so many shows and met hundreds of fantastic, but even more jacked up people, that it would be impossible to pull just one story out of my ass. My favorite is when you are talking to someone you don't know and

Skratch: Are you being sarcastic or are you guys really thinkin'...

Jamie: I'm gonna start a label called Butt Fucking Records and I think my first release might be an eight inch vinyl, pink.

Mark: Yeah, my label is gonna be vinyl only because you know what, it sounds a lot better. Ya know

they keep telling you about all of the things that you have done and some of them have even happened. Friendly People is a great record, as well as Covered With Ants. Of course I do have friends with the Offspring guys. They have never done anything to us, but if they did... I admire Masingilli and Question the answers. Those 2 bands are just ducky live. Oh god, I'm going to be late for work. I'm sorry if you want me to cut this short, but I want you to know that I do appreciate the chance to do this interview and look forward to another very soon. It's just that my boss is such a bitch when it comes to being late and I can't afford to get fired. You see, I ran up my credit cards during the ~~happening~~ ~~years~~, and with a 20% interest rate, I'll never see the light of day. Right now, I'm 2 months behind on my Trans Am payment, so I guess now you understand. In the next 5 years, I hope to get out of debt and start my own label.

Mark: 11/10/91

Skratch: Hey, I've got a good question for you guys, with Warped Tour...

Mark: Ya know if you can't fuck yourself and you need corporate help, you know butt fucker.

Skratch: (chuckles) what do you think about the corporate help with Warped Tour, like I guess, Target is sponsoring it...?

Jamie: (laughs in back)

Mark: I dunno, there's nothing I can do about it.

Jamie: It's out of our hands.

Mark: That's their gig.

Skratch: Yeah, does it bother you at all?

Mark: No. Out of all the stores, Target is pretty bitchin'.

Jamie: Yeah, it's better than K-Mart.

Skratch: It is actually.

Mark: Way better, and if anyone complains about Target, what harm could Target do?

Jamie: Out of the ten thousand people per game that'll be at the LA show, maybe 99 will complain about it.

Skratch: That's true.

Mark: I hate Target since they took over Mossimo.

Skratch: Oh yeah, that's right.

Mark: Who gives a fuck?

Jamie: They'll debate at the next Subhumans reunion.

Mark: Exactly. Yeah, the peace punks will show up and debate the intimacies of Target sponsoring a punk show, which is pretty strange, actually.

Skratch: But whatever, huh?

Mark: They have a great cafeteria there. Modern, everything's fucked up. Ya know what Scott, I would totally side with saying that, oh fuck Target and all of that, but most people do just what we're doing... talk about it but do nothing about it. So, fuck everyone. All you do is sit there and talk and complain but nobody tries to make a change and if they do try & make change, they try & do it via a label or a fan zine or something. I mean, they should really try & do something, cause I mean, I'm sure not trying to change the world with your fan zine, are you Scott?

Skratch: That's a hard thing to do, change the world.

Mark: And if 99 people boycott the Warped Tour, it wouldn't do much good. I'm a realist too. I'm a total realist. Like my music (sarcastically, fuck you, Target fucks). We can't have no show there, pretty much.

Jamie: That would be acceptable as a corporate sponsor. What would be ok?

Skratch: Yeah, it's tough. I was just gonna say that if you're trying to bring in big bucks, there's not really any punk rock type companies that have that kind of funding.

Jamie: Yeah, and the sheer size of it is out of that league, totally main stream so... fuck

it. McDonald's is next. That would be a shame.

Skratch: Taco Bell.

Mark: That would be great.

Skratch: See, people like Taco Bell.

Mark: See, there's always an exception. Ya know (sarcastic) Target? Well, it's not Target. Fuck that.

Skratch: It's kinda like Maximum Rock & Roll, they used to...

Jamie: Who?

Skratch: Maximum Rock & Roll.

Mark: (Sarcastically) Never heard of it. (Laughs) No, go on, go on.

Skratch: You guys aren't fans, huh?

Mark: Yeah, they're great. Got a lot of things accomplished up there in that area...

Jamie: Five hundred pages of early fan newspaper.

Skratch: What kind of zines do you guys read? And you don't have to plug Skratch, but seriously what do you guys like to read?

Mark: I read all the free ones.

Jamie: Yeah.

Mark: Yeah, whatever's free and laying on the floor at the record store, or whatever that you're going into, like Target. Ya know, I could see you at Target.

Skratch: Yeah, they actually come with Mossimo shirts.

Mark: That's perfect. You should do a Skratch-ed hang-tag for Mossimo. Think about the revenue that YOU would pull in. You are aren't you?

Skratch: Oh man. Nah.

Mark: (jokingly) We'll talk to Mossimo, he lives in the neighborhood, ya know.

Skratch: You guys don't BUY any magazines, huh?

Jamie: I don't.
Mark: Oh, I don't either. I buy like, Big Brother, Jamie! Occasionally, I pick up a Hustler or something on the road.
Mark: But no, fanzine ones, no, I don't pay for any of them, no way. Why pay for them when they're free.

Skratch: Yeah, that's true. What

Skratch: What kinds of things do you guys take really seriously?

Mark: Oh shit! I just knocked over some coffee!

Skratch: What would you guys stand up for, something that you feel strongly about?

Mark: The only I care about is just taking care of myself. Not fucking with anyone, ya know, I'm

Mark: Yeah, we have, especially the abortion ones.

Skratch: Oh ok, so you guys are defiantly pro choice, right?

Mark & Jamie: yeah.

Mark: (sarcastically) Yeah, I've got several of those abortions under my belt.

Jamie: I've got a couple.

"ANARCHY IS INTERESTING. WE'RE THINKING ABOUT GETTING INTO ANARCHY THIS YEAR. HOW ABOUT YOURSELF?"

I was gonna say about Maximum was what happened? They always say how they stand up for anti-corporate stuff, but they're available at Tower.

Mark: And they're not?

Skratch: Yeah, that's what the black chain is. Maximum's available at from what I understand.

Mark: See, the whole corporate thing is just a joke & a waste of everyone's time. There are so few people who really mean what they're...

Jamie: You can't win!

Mark: You can't win. You know that, everything, talking over a phone line right now... Scott, it's not the first time we've gonna meet, we were gonna meet at D... ..

Skratch: Exactly

Jamie: We could have walked or rode or horse there.

Skratch: We could have ate at Charlie's (ed note: the cute publicist at Epitaph) Drive By Shooting House.

Mark: Exactly, and made fuckin' soy milk or something. It's just gay, it's so stupid. You gotta eat, you gotta drink.

just me. I'm not trying to change anyone's opinion or make a difference in the world cause it's not gonna happen.

Skratch: So, a pretty easygoing attitude?

Mark: Yeah, I couldn't give two shits about most of the stuff that's going on. Like, I don't vote. I shop at Target.

Skratch: Do any of you guys vote?

Mark: Scott did, one of our guides... is a weird die hard fuckin'...

Skratch: Oh wow. How does he fit in with everybody?

Mark: Well, he's got a good sense of humor. That's about it.

Skratch: He's gotta handle you guys, huh?

Jamie: We've had our debates.

Skratch: So, do you guys have girlfriends or married?

Mark: Yeah, I've got a girlfriend.

Jamie: Actually, we've got all the stuff that comes with it. (Jokingly, Her name's Laquifa.

Mark: Yeah, everyone's hooked up right now except the new drummer.

Skratch: Oh really?

Mark: Yeah.

Skratch: Do drummers not get the chicks -- cuz that's what I hear?

Mark: He was with one the other day and she was really hot & she was a fuckin' B.O.G. and she was... He likes anything that resembles a poodle.

Skratch: That's sad.

Mark: He like early hair.

Skratch: Who's the Player in the band?

Mark: No one really.

Jamie: We took all the votes, each other so that's...

Mark: Yeah, wanna hear Jamie & I make out?

Jamie: Saycore.

Mark: I heard homocore is making a big comeback.

Skratch: (chuckles)

Mark: Were you ever into that?

Skratch: Homocore? No.

movement in the area about homocore.

Jamie: Yeah, there was.

Skratch: Is that like emo core? Oh yeah, that would be homocore.

There's not many bands like that. Mark: What a shame. They're all in the closet.

Skratch: I understand that like, Fabulous Disaster, on Fat, most of them are lesbian.

Mark: (laughs) That's nice.

Skratch: I just wanted to give you guys that side note. So, what about Ty, I heard he's the player?

Jamie: He's the after.

Mark: Yeah, I think he gives it his all but...

Skratch: Is it different now with chicks hitting on you guys versus back in the day, or are they still all over you guys?

Mark: No, it's easy to pick up chicks if you want to, but ya know, I've got a girlfriend at home and so, that's where I leave it. But don't print that cuz she likes to let women think we're available. I said I've got a girlfriend NOW. Who knows what's gonna happen 24 hours from now.

Skratch: Oooh.

Mark: She could dump me just like that.

Skratch: But NO!. What would you guys say would be the finale show down the road? What would you wanna do for your finale show?

Mark: Wow, I never thought about that before, until now.

Jamie: Well, all I could think of is hundreds of thousands of people, fifty to a hundred silhouettes.

Skratch: I thought you were gonna say hookers or something.

Mark: No, no, we're not like all cool -- but leather jackets.

Jamie: I'd like some dynamite. Hey Mark, about this (makes explosion sound)? Shows over!

Skratch: Do some cartoon shit?

Mark: I don't know, we've never thought about something like that before. Just a big party.

Skratch: Who would be the top ten people you would want to see there at your last show?

Mark: We want everybody to be there.

Skratch: Everybody?

Mark: Friends and enemies alike.

Skratch: What enemies do you have?

Mark: Some bands, ya know. Some bands don't like us.

Skratch: Why?

Mark: Because they take everything they do quite, quite seriously and we walk into the room & just make a mockery of the whole thing.

Skratch: Would that be large established bands or just bands in general?

Mark: Got a bunch of haters.

Jamie: Both.

Mark: Both. Yeah, that makes sense.

Skratch: What would be the best comment you ever got from someone, about your band, that really meant a lot to you?

Mark: You know, Mark what you're doing up there (this is from a college music major at San State Fullerton), it sure looks like you guys are having fun up there, it's too bad that what you're doing, isn't ACTUALLY called music. He said, it's not even really music, what you're doing.

Jamie: My favorite comment is from the drummer, ya know from Black Flag, Mark wasn't there. He told me, "Dude, I can't believe you let a fag sing for your band." And he meant it.

Mark: He thinks I'm a fag. That was my favorite comment.

Skratch: So, you guys are gonna be saying the gay jokes when you're like 50 or 60, huh?

Mark: Yeah.

Skratch: I could picture you guys doing that.

Mark: I think it's fascinating, I mean, what's more natural than one man cradling the penis of another man gently into his own anus? That's completely natural, don't you think?

Skratch: Oh boy!

Mark: You should print that twice.

Skratch: This whole interview is about just being homosexual.

Jamie: That's right, we're gay!

Skratch: What's the stupidest question you've ever been asked on an interview?

Mark: The last thirty. Musical influences, really gets old.

Jamie: Someone asked me once, "Do you consider yourselves more popular NOW or when you first started?"

Mark: That's a good one.

Skratch: You guys gonna be doing anymore Doll Hut shows?

Jamie: Yeah.



Mark: Yeah, I hope so. We don't have any planned on the moment but um, it's been a while we love playing there before, like a little warm up show.

Skratch: Yeah, I saw you guys there a couple of years ago.

Mark: Yeah, we love doing those.

Skratch: What other stuff do you guys wanna throw my way about Warped Tour?

Mark: I dunno, for me, I like going to those all day things. I think they're kinda fun to hang out and drink beer & fuck around cuz they're so many different people there. It's just a good place to be though. When a show ends.

Skratch: I see.

Jamie: (laughing)
Bring your own block.

Mark: Yeah, bring you own block & picnic basket. I just enjoy 'em.

Skratch: Did you guys ever think you'd get to this level that you're at now?

Mark: What level?

Jamie: (laughing)
Yeah.

Skratch: You're not sure what level you're at?

Mark: Well, we know where we're at but I think people think it's bigger than it really is.

Skratch: What's big for a band? Like selling 500,000?

Mark: That's big!

Skratch: What about 50,000?

Jamie: That's great for punk rock.

Mark: That's great for punk rock, but certainly don't make a living off it.

Skratch: So you guys don't ever see you making a living off of it?

Mark: Well, I mean, that's why we work sometimes.

Skratch: You guys are working now right? Still have day jobs?

Jamie: Yeah, some of us.

Skratch: What do some of you do?

Mark: I still do fire sprinklers from time to time and manage the gas station and...

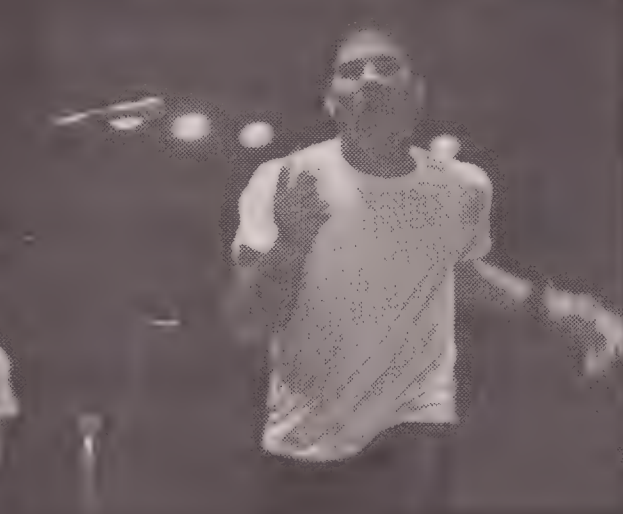
Jamie: I work at a bookstore.

Skratch: You work at a bookstore? I can't imagine you being serious at a bookstore.

Jamie: I work at a porno store.

Mark: Work in the adult film industry, too. He packs for video stores, or something like that.

Skratch: Ahh. That's nice.



Mark: We've got a few of those videos.

Mark: They're pretty terrible, aren't they?

Skratch: I dunno. I wouldn't watch stuff like that.

Mark: I don't really watch it either, but he gives us some.

Skratch: It's not too bad.

Mark & Jamie: (laughing)

Mark: We're watching TV while we do the interview.

Skratch: Oh. I feel offended. So what other stuff do you guys wanna tell me about Guttermouth that fans wouldn't know- someone that listens to your albums or

goes to your shows?

Mark: Well, take us for what we're worth.

Jamie: Yeah, we love American television; the bird, like the flag, anarchy.

Mark: Yeah, anarchy is interesting. We're thinking about getting into anarchy this year. How about yourself?

Skratch: That sounds like fun, or at least wearing it. What else do you guys have to say about Guttermouth five years down the road?

Mark: I dunno, so far nothing's changed in 10 or 11 years so you know, we do it cuz it's fun, and we're still having fun, so that's why we're still here. And I personally have always said, the day it gets boring, is the day I quit, and it still hasn't gotten boring, so that's why we're still here.

Skratch: I see. You guys have been friends for a long time, even before the band?

Mark: Oh yeah, a long time.

Skratch: When did you guys meet up, originally?

Mark: Scott & I met up in 1981, as kids. Jamie & I met not too far after that.

Mark: We've got a few of those videos.

Skratch: We you guys pranksters in school?

Mark: When we were there...

Skratch: Did any of you make it to college?

Mark: We all made it to some college.

Skratch: Like community college or?

Mark: Yeah, but then we all had to quit to pursue our individual music careers.

Jamie: That's why we welcome the radio & success.

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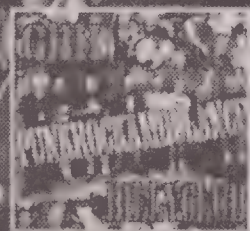
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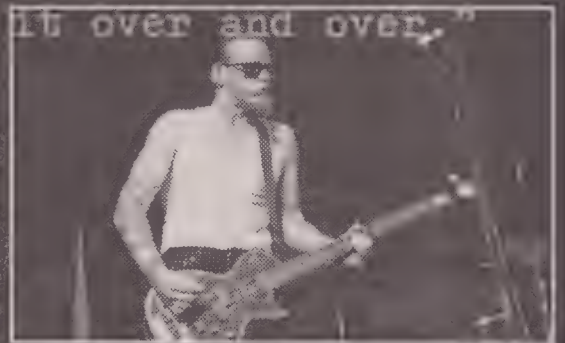
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"We've been accused of selling out. My response was always that if we wanted to sell out, we would have taken the most popular song and copied it over and over."

TSOL



TSOL INTERVIEW with Jack Grisham, vocalist
 Texty By: Marcia Taylor
 Photos By:

TSOL was one of the first punk bands to come out of OC in the early '80s and had a huge following, but several years into its existence, vocalist Jack Grisham and drummer Todd Barnes left the band, which continued with two new members and a new sound. About two years ago, Grisham, original guitarist Ron Emory and original bassist Mike Roche reunited (Barnes died in 1999), and eventually added drummer Jay O'Brien. The group began playing shows, covering all of the old tunes and exhibiting the same stage madness as in the past. Best of all, TSOL made a new record, which is so good that I think long-time followers will be very happy and new listeners will discover what makes the band so remarkable. Jack spoke with candor and humor about the new record and his legendary onstage antics. Special thanks to the nice guy at the HB Starbucks, who gave me a pen to write it all down, after I discovered that mine, was missing.

SKRATCH: So how do you feel about the record? Are you happy with it?

JACK: Yeah, you can't imagine how tough it was. Although we've been doing shows again for a while, we hadn't written a song together in 17 years. It's like getting back into an old relationship. Like if that old stuff comes up. We'd have these little fights over nothing. And each of our records was really different, and it had been so long since we wrote together, so we spent a lot of time figuring out what TSOL sounds like. We couldn't just pick one song from an old record and decide to sound like that. Because of all that, because of all the time, and the things we've been through while we were apart, the songs sound pretty different from each other. We actually finished the record a long time ago – before Christmas. And I couldn't listen to it. When I tried, I'd get mad and throw it. I finally listened to it last week and I'm real happy with it, considering it was our first time getting back

together. I'm looking forward to the next one.

SKRATCH: So have you started on the next one?

JACK: No, although we probably could have. We must have written 50 to 60 songs to find the ones we used. There was lots of mental stress. Picture being married again after a 17 year divorce – you're laying in bed and picturing all the other people you've both been with.

SKRATCH: Okay, so you're in the studio and having all the fights. Was there one of you who was a peacemaker, who tried to get everyone to just get along?

JACK: No. It's never really like that! We're all real stubborn. It's great when we play shows, because it's like a bunch of oily rags make a fire, so we get wild. But in the studio, it's the same personalities reacting the same ways we always do, and no one is willing to step back.

SKRATCH: If I remember from talking to you last time, you write most of the lyrics, which generally engage contemporary culture and politics. What inspires your lyrics?

JACK: Different stuff, some of it big, some of it little. Take, "Terrible People". You probably heard the story about the lady in Long Beach who threw her kids off a bridge to kill them. The song is about trying to see the sickness in these people. And it's also about people, who see god as a puppet master, pulling all these strings and making these things happen. The songs aren't about one thing; they usually have a couple of things going on in them.

SKRATCH: I wished when I sat down to listen to the record and thought about this interview that I had the lyrics to the songs so I could ask more specific questions.

JACK: Well, take "Socialite". I had this friend who was really good at being calm, and could just go out and be with people. One wanted me to go, too, and I tried, but I just couldn't do it. Then there's "Sodomy". That's kind of a take-off of "Imagine". It's random thoughts about the

absence of god. I mean, if there's no god, why not just totally indulge in being evil? That's what we do to a degree – we just get into this kind of pagan lifestyle, doing whatever we want to do, not trying to be guided by any kind of higher power. We have the freedom of choice. In that sense, the song ties in with "Terrible People". We can't put the blame somewhere else for our actions.

SKRATCH: How did you guys work on the music for the record? Is it a collaborative thing?

JACK: We spent a lot of time with Sean Greaves, from the Joykiller. Ron and I did a lot at his house, and Mike would come by there, too. I'm really happy with the music on the record.

SKRATCH: TSOL has always had a really unique sound. It has the intensity of punk, but it also has an orchestral quality that is real unusual for punk music. I've seen your sound described as goth punk, and I've read many times about what a big influence TSOL has had on other bands. Yet no one has ever really sounded like you guys. Do you have any sense of what it is that brings that orchestral quality to your music – maybe your influences?

JACK: Well, the stuff certainly is grand theatrical; I've had people say that we write punk show tunes. And Ron has a really distinctive sound: I can't say enough about how good I think he sounds on the record. As far as influences go, we all have lots; I listen to everything, and I know the other guys do, too. I think our sound is just how we sound when we get together; it's just what happens when we play.

SKRATCH: Earlier, you referred to the songs sounding somewhat desperate, because you hadn't written a song together in so long. Do you think that's a strength or a weakness?

JACK: A strength, I guess. But we've been getting a lot of different reactions on the web site



message board. One person wrote that we sucked because we didn't sound the same as we used to. Then someone else wrote that that was a good thing.

SKRATCH: I think it's a good thing. If you don't grow and evolve, you might as well be dead. That's one area where hardcore fans of a band can be pretty lame.

JACK: As I said before, all of our records have sounded different, so over the years we've gotten a lot of shit. We've been accused of selling out. My response was always that if we wanted to sell out, we would have taken the most popular song and copied it over and over.

SKRATCH: Again, I think it's up to the fans to understand that what makes up a band is people, and that people HAVE to grow musically and in every other way, and they need to cut their favorite bands some slack.

JACK: The people that do understand will come to our shows. In the past, when we used to tour the East coast and the Midwest, people couldn't understand why we were so popular out here and had such a devoted following. They'd hear one of our songs from it record and say, "that's not punk". But if they came to a show, they'd understand. And the people who grew up with us understand.

SKRATCH: Back to your lyrics and current events. How do you feel things are in America now, as compared to when you were writing songs in the '80s?

JACK: It's just the same. We're heading towards another recession. There's the electricity thing, which is a disaster. People can't afford to heat or cool their homes. Gas is \$3 per gallon. So it's pretty much the same targets as back then. The only difference is that we're going faster towards destruction because we're so technologically advanced, but not spiritually advanced. We're not able to handle what we have achieved technologically. I try not to think about it too much, because it's really scary.

Reality is pretty hard to take except in small doses.

SKRATCH: Do the other guys in the band share your views?

JACK: Yeah. We're all on the same page. A lot of our values are the same.

SKRATCH: So the cultural and political situation is the same. What about you? You're older now – have your attitudes changed when dealing with all of this stuff?

JACK: Yeah. A lot of stuff I used to be real strong about. I don't think I'm apathetic now, but I just don't think a lot of stuff matters.

SKRATCH: From my own experience, as you get older, you become more centered on specific things that matter to you, and also things aren't as black and white as they seem when you are young.

JACK: Yeah. Things start getting really gray. I'd say I have less conviction about things and offer more commentary and less opinions.

SKRATCH: So the record is done. What are the band's plans for the near future?

JACK: Well, the release date is June. We're going on tour. First we'll do a couple of weeks with the Offspring. Then we'll go around the U.S. again, which I've done about 20 times.

SKRATCH: Last subject -- why are you always starting shit on stage when you play shows? It seems like you get bored up there, just doing your songs if nothing crazy is happening with the audience.

JACK: I do. It's supposed to be fun, like a party. It's like when your parents leave, and as soon as they're gone, you've got to jump on the bed, or go out in the garage and start fires. And you know that part in SILENCE OF THE LAMBS, when she says something like, "even when he was being her target out, his pulse never broke 80"? Well that's me. I've seen and done so much, nothing gets my pulse going.

SKRATCH: You're saying that you're jaded? Do you have A.D.D.? I think you do.

JACK: Yes, I do. One time we were at a show, and things got really wild. I asked a girl to take my pulse during the show, so she kept taking it, and things got crazier and crazier.

SKRATCH: And did your pulse ever go up?

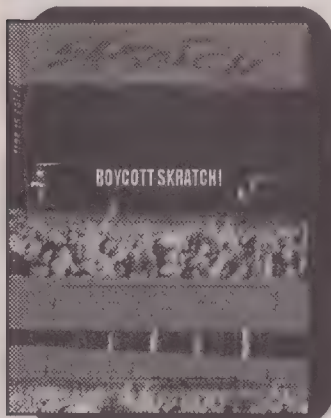
JACK: No, of course not! But we have all kinds of games we like to play up there, all kinds of head games. We like to stir things up. That's why they put us on early at the Warped Tour. They denied it, but we found out later that they didn't want us to start any thing, and you really can't when you're playing at noon. I mean, it's daytime!

SKRATCH: It was too miserably hot at the Warped Tour last year for people to get riled up. I wondered if you were going to try to get people to have live sex on stage at your last show at Chain Reaction, being it's an all ages club. But instead you just taped that girl to the chair and got the people to hold her up in the air.

JACK: I got in trouble about the live sex thing. And my daughter was at that show. But I saw this listing of the best shows of the year, and our Troubadour shows were listed, which made me happy. We had people trying to break through the roof to get in because they couldn't get a ticket, and people stage diving and hanging naked from chandeliers. It was great! And we're doing an in-store in San Diego, and they're going to turn off all the lights and give the kids flashlights. I'm really excited about that. Some people I know thought it was my idea, but it wasn't. It should be great!

SPEAKING OF STARTING SHIT: If you visit the TSOL website message board, there is information about receiving money for performing certain subversive but harmless acts. And no, it doesn't involve public live sex, chairs and/or duct tape. Check it out.

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Muddy's
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Groove Rider
Guitar Center Music Stores-
selected locations
Guitar Trader Locations-
selected locations
Gypsy Lounge
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Harlem Skate
Haven Coffee
HB Tattoo
Headcase- 2 locations
Headhunters
Headline Records
Heavy Rotation
High Road
Hill Street Coffee House
Hip Hair
Ho Sum Bistro
Holloway Productions- 2
Locations
Horseshoe Coffee House
Hot Rocks
Hot Skates

Hot Topic- selected locations
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In the Skin Tattoo & Body
Piercing
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Mr. Smoke N Stuff
Music Exchange
Music Revolution
Music Trader Stores- all locations
Na Na Clothing- all locations
Nathan's Tattoo
Natural High Hemp Company
Navigator
NC-17 Clothing

SKRATCH MAGAZINE

New Hat Records
No Future Cafe
Noise Noise Noise
Nothing Shocking
Now Playing Video
Off the Record
Offbeat Records
On The Contrary
Ontario Music
Orbit Music- both locations
Orbit Studios
Out of The Closet Thrift Store
Out of Vogue
Outer Limits- 2 locations
Outsider Clothing
Pac Man Arcade
Pacific Board Shop
Pannikin Coffe House
Paramount Imports Headshop
Paramount Studios
PB Tattoo
Peer Records
Pennylane Records Stores-
selected locations
Pepperland
PigeonHole Records/Studio
Plush
Pokez
Poobah's
Pro Music Exchange
Public Surf
Puff N Stuff
Pull My Daisy
Pyro Skateboard Shop
Q-Zar
Que Sera
Rage Tattoo
Rainbow Records & Cassettes
Ralph's Hair Place
Rebel Skate
Record PX
Record Trader
Recycled Records
Red Balls
Red Zone
Restyle clothing
Retail Slut
Retroactive
Revelation
Rhino Records
Roadhouse Coffee Shop
Roadkill
Rock-a-Hula
Rockaway Records
Rocket 3
Rude Dogs
Rutabegorz- 2 locations
S&S tattoo & piercing
Sacred Grounds
Sam Goody- selected locations
San Pedro Surf & Sport
Santa Clarita Tattoo
Scooters
Second Spin.Com - both loca-
tions
Select Distribution
Shelter Streetwear
Shoe Zoo
Showcase Theater
Sick Dog Tattoo
Sign-O-the-Times
Silver Star Store
Skateboard.com
Sneakers

Sound Arena Studios
Sound Matrix
Sounds Like...
Sounds of California
South Arena
South Bay Surf+Skate
South Coast Bagel Co.
Spaceland
Spice Company
SRH
Starlite Room
Steele N Boards
Stoney Point Smoke Shop
Streamline Tattoo
Studio 1582 Tattoooing
Studio City Tattoo
STV Television
Sunny Smith's
Surf Trader
Taang Record Store- both
locations
Tabula Raza Book Store
Taco Nazo
Tattoo Deluxe
Tattoo Ink Spot
Tattoo Zombie
TattooLand
Tempo Record Stores- select-
ed locations
The B-Room recording Studios
The Black
The Closet- both locations
The Crest Club
The Crypt (both locations)
The Dragonfly
The Dupe
The Equator
The Flame Broiler
The Foothill Club
The Frethhouse
The Garage
The Glasshouse
The Green Room
The Hub
The Lab
The Library
The Noize
The Rock Shop
The Shack
The Smell Club
The Whisky
Things For Your Head
Think Ink
Tiki Bar
Toi Thai
Top Fuel Kawfee House
Totally Coffee
Tower Records Stores- select-
ed locations
Tower WOW! Store- both loca-
tions
Tracy's Bar
Trinity Board Shop
Tru Rehearsals (both loca-
tions)
Turn Yeto/Foundation
Uncle Studios
Underdog Records
Union Skate Shop
United Boardshop
United Skate
Upland Art Tattoo
Urban Outfitters- both locations
Utility Board Shop -all locations

Vai Surf
Vanguard Skate -both loca-
tions
Vans Shoes- selected loca-
tions
Venice Head Shop
Vintage Sanctuary
Vinyl Fetish
Vinyl Solution
Virgin Megastore- selected
locations
Virgin Records
Visions Smoke Shop
West Coast Drum Center
West Coast Drum Center
West La Music
Wheelz
Wherehouse Records- select-
ed locations
White Devils Tattoo
White Sands Skate And Surf
Wicked Chamber
Wicked Chamber
Windjammer
Windjammer
World Records
X Music
X-Records
Xchange Music
Xtreme Wheelz Inc.
Yester Years
Yester years
Z Pizza
Zj Boarding House

COLORADO
15th Street Tavern
Chapel Perilous
Double Entendre
Left Hand Books
The Clubhouse/Underground
Café
The High Life House
Toons Music and Video

CONNECTICUT
5th Dimension
East Coast Empire
Phoenix Records

FLORIDA
Miami
Fiddler Records

ILLINOIS
Chicago
Clubhouse
Fireside Bowl
Johann's Face
Metro
Playboy Lobby
Quaker Goes Deaf
Raw Records
Record Breakers (Hoffman
Estates)
Reckless- selected locations
The Alley
Tower Records Stores- select-
ed locations
Tumans Tavern
Uprise Skate Shop

MARYLAND
Reptilian Records

MASSACHUSETTS
Boston
Fork in Hand
Kicked In The Head
Records

MINNESOTA
Cheapo Discs- 5 locations
Down In the Valley
Eclipse Records
Electric Foetus
Extreme Noise Records
Fobia- 2 Locations
Garage D'or Records
Little Tijuana's
Root Cellar Records / Root
Cellar's Dungeon
Triple Rock Social Club
Turf Club

NEVADA
Las Vegas
Balcony Lights Music And
Zines
C.D. Warehouse
Cafe' Espresso Roma
Ed W. Clark High School
Hard Rock Cafe
Orange Peel
Record City
The Cinedome 12
The Wherehouse
Tower Records
U.N.L.V.
Huntridge Theater

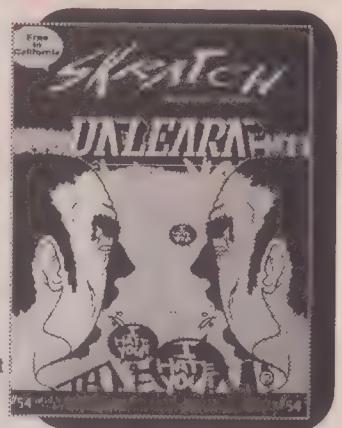
NEW JERSEY
7th St Surf Shop
Brave New World
Ocean Hut Surf Shop
Out of Bounds
The Boarding House

NEW MEXICO
Aztec Artifacts Tatoo &
Piercing
Dirt Cuture
Euphoria
Phat Glass
Spirit Winds

NEW YORK
Breakdown Records
Caldwell Connections
Castle Heights
CBGB
Coconuts Bay
Generation Records
Kim's Video
Northern Guitars
See Hear on 7th street
St. Mark's Books
The Continental
The Music Zoo
Tower Records

OREGON
Portland
Ozone

PENNSYLVANIA
3D Compact Discs
Angry, Young, & Poor
Back Street Records



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Corrupted Image- 2 locations
Eerie Records
Gallery of Sound- Selected
Locations
Mooks
Music Den
New Hope Rock & Jazz
Play It Again
Randy's Alternative Music
Record Country
Record-rama Sound Archives
Repo Records- 2 locations
Revolution Records
Siren Records
The Attic Records
Young Ones- 2 Locations

TEXAS
Cantina La Tuya
El Encuentro
Emo's
Fallout
Headstand Records
Moontunes
Sound Exchange
The Warehouse
Tumbleweed Records
Waterloo

UTAH
DV8
Groovoclause
Kilby Court
Lip Trix Skate & Snow
Shadgrind Records
Tom Tom Music- 3 locations
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Warped Tour

me first and the gimme gimmes



Me First and the Gimme Gimmes
Interview with Mike
By Bill Adams

In a day an age when bands are talking about creating a new sound un to themselves, Me First and The Gimme Gimmes have taking on the role of extreme posers, by covering classic songs from the 60, 70's 80's and even show tunes. This all star band, made up of members of NOFX, Lagwagon, Swingin Utters, and No Use For A Name, have taking on the role of pumping a new life into some other wise deacease songs. I was lucky enough to catch Fat Mike and ask him a few questions about MFATGG and their new album, "Blow In The Wind"

Skratch: For the people who don't already know, what is the concept behind the MF&GG?

Mike: 5 guys in different bands who wanted to be in a band where we could get as fucked up as possible, play songs that we didn't have to write, and totally suck live and not give a fuck.

Skratch: Made up of members from NOFX, Lagwagon, Swingin Utters, and No Use For A Name, how do you guys find the time to do MF&TGG?

Mike: We don't have the time, that's why our two big tours added up to a total of 9 shows (4 in Europe, and five in Hawaii)



Skratch: Do you think MF&TGG would be as big if the members weren't already in established bands?
Mike: No, actually...no

Skratch: What fulfillment do you get out of MF&TGG that you don't get out of NOFX?

Mike: The Gimmes are all fun, we don't care at all what people think, in NOFX, I care a little.

Skratch: What should someone expect from catching MF&TGG live?

Mike: A big disappointment.

Skratch: Has there been any feedback from any of the original artists of the songs that you have covered, complaints or otherwise?

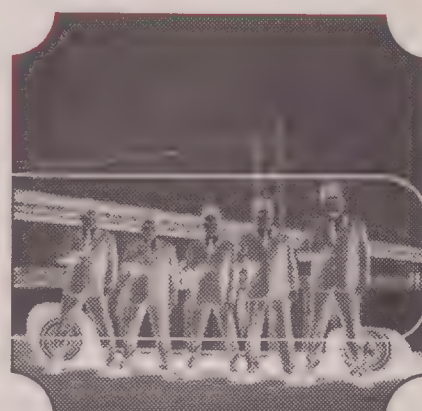
Mike: I haven't heard one goddamn thing from those ungrateful bastards.

Skratch: If you could cover a song, and have the original singer come out on stage and play with you guys, what song and artist would that be?

Mike: "I Write The Songs", by Barry Manilow.

Skratch: Since all the songs you play are already classics in their own right, do you find it hard to make them your own?

Mike: We just add distortion.



Skratch: This new album covers classic 60s hits, and the previous one featured show tunes. What album concepts (if any) were scraped?

Mike: We scraped the "Black Album", and the Jewish folk songs idea didn't fly.

Skratch: Rumor has it that the band is planning to release a 10, 7inch box set. Can you give us an idea of what it will include?

Mike: It will include the 10, 7 inches we released on 10 different labels, in a bowling bag. Limited to only 500.

Skratch: What has been the oddest thing you have seen thrown on stage?

Mike: An 8 ball.

Skratch: Being one of the bands on the Warped tour, what is your feeling about Target being one of the main sponsors?

Mike: I didn't know they were sponsoring it. But I don't really care, the Warped Tour is so fucking fun that I just can't stop going on it.

Skratch: Are there any new bands out there that you are really impressed with. (No plugging any Fat Bands) **Mike:** My new favorite band is RANDY, from Sweden.

Skratch: Do you think violence in the media and in video games contributes to the many high school shootings of late?

Mike: No, I think it's 'cuz the media coverage of the shootings in the high schools.

Skratch: Do you think the term punk rock is used too loosely? **Mike:** No,

to get into one of your shows?

Mike: Some girl once told me she was Fat Mike's wife.

Skratch: Who do you think will be the stand out band (besides you guys of course) of Warped Tour this year?

Mike: Weezer

Mike: Give me a blood/liver transfusion.

Skratch: What would you say is the biggest myth about being in an established punk band?

Mike: That it's hard.

Skratch: Any final statements or comments for the kiddies?

"THE GIMMES ARE ALL FUN, WE DON'T CARE AT ALL WHAT PEOPLE THINK..."

well...yeah, maybe.... no, definitely no. Well, not really.

Skratch: What are your feelings on Napster?

Mike: What's Napster?

Skratch: What has been the most creative story someone has told you

Skratch: Do you find the Warped Tour Schedule to be more strenuous than the normal two to three-band, tour?

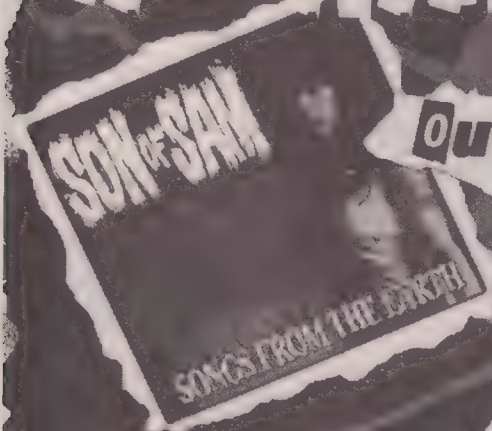
Mike: It's easy as shit, half hour set and an endless supply of pharmaceuticals.

Skratch: If you could design a machine that would make life on tour easier, what would it do?

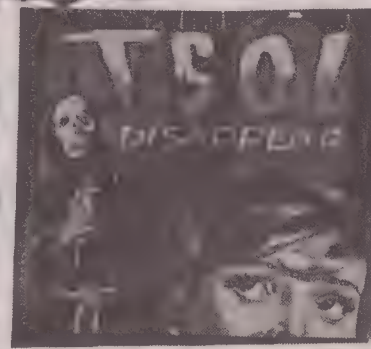
Mike: Stay out of my yard!!!

Be sure to catch Me First and The Gimme Gimmes this summer at the Warped tour, in support of their new album, "Blown in the Wind". For more info on the band, go the fatwreck.com.

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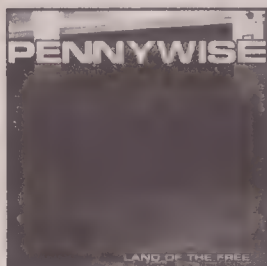
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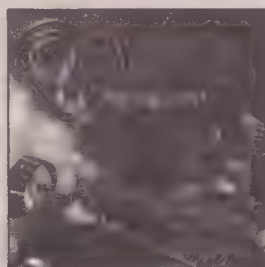
Pennywise-
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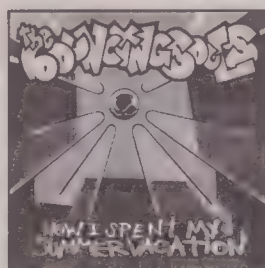
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The Bouncing Souls-
**How I Spent My
Summer Vacation**

Various Artists Punk-O-Rama 6



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BOUNCING SOULS

Bouncing Souls Interview w/ Bryan
by: James Mayhem

Skratch: What's up? How ya doing?

Bryan: Hey! I'm good. Where are you? Where are you from?

Skratch: I'm in Orange County, California. You're at the Epitaph offices right?

Bryan: No, I'm in New York.

Skratch: Oh! You're in New York? I thought you were at Epitaph.

Bryan: No, I patched through on the epi-phone though.

Skratch: The epi-phone? They're really big on that aren't they?

Bryan: Yeah.

Skratch: I just received an epifax.

Bryan: (laughs)

Skratch: How are things in New York?

Bryan: Things are really nice. It's nice & warm & sunny today.

Skratch: Well, if you could state for the record, your name & what you do in Bouncing Souls, that would be excellent.

Bryan: Bryan Kienlen and I play bass for the Bouncing Souls.

Skratch: Cool. How'd you hook up with the Souls? How did you guys come together & form the Bouncing Souls?

Bryan: The story is that, for all of our lives we grew up as little kids in the same town, playing soccer & everything. Pete & me were in rival BMX gangs & shit pre-high school. Then as we got a little older in high school, we grew up & realized we were definitely freaks, and we ended up together, as freaks tend to do.

Skratch: (laughs) What was high school like for you guys?

Bryan: I would say pretty standard, typical high school scenario, all types of kids there.

Skratch: Were you anti-social, super active in school?

Bryan: We weren't really anti-social, but definitely we made up our own sort of small crew within school that we just hung out exclusively, pretty much.

Skratch: So you guys were always into punk rock, stuff like that?

Bryan: Yeah, punk rock is definitely the bonding glue between our music, in general. And the fact that we liked music that was different was what brought us together.

Skratch: What got you into punk rock? What appealed you? Why punk rock? Why not Goth or industrial or rap or hip hop?

Bryan: I dun. I think logically, punk, I like that feeling the most. Good question. It's just what we

already in eight grade & shit, but I didn't start going to the show till like, 9th or 10th grade.

Skratch: So, when did you decide you wanted to be in a punk band? You wanted to get together & make music & do your own thing?

Bryan: It's just, like, what we sort of naturally started doing, for something to do. It's was always going on between us, ya know. It's not like on some day we started, like I had a bass &



Pete had a guitar. That's HOW we started hanging out. We were like, "Whoa, let's get together & jam!" Which, at the time, we tried to play that Black Sabbath song; think, it's just what we always did, ya know? We're just pretty much what happens, when you don't stop playing what you feel like doing. I'm doing exactly what I feel like doing and nothing's changed. It's pretty much a way to get through life.

Skratch: What do you think you'd be doing if you weren't in the Bouncing Souls?

Bryan: It's really hard to say, I could be doing anything. I imagine that I'd have to be creating, somehow, just as an artist, probably something musically or artistically.

Skratch: When you guys play, what inspires you guys on stage? What inspires YOU on stage?

Bryan: On stage, what inspires me is the music. All my

emotions and what moves me, so just listening to music really loud, does that [to] me. The full glory of playing it live & having a bunch of kids listening to it, it really gets you into the physical being, ya know.

Skratch: What were some of your influences growing up?

Bryan: The Damned, X, there were a couple of big ones, also Black Flag, Dead Kennedy's, 7 Seconds. Those were a lot of our favorite bands in high school. We also listened to The Cult & Billy Idol, shit like that. Psychedelic Furs was one of my favorite bands.

Skratch: (excitedly) I love the Psychedelic Furs!

Bryan: I just saw them two nights ago. They were excellent!

Skratch: Do you have any recollection of the first show you ever went to?

Bryan: Yeah. That was Descendents, 7 Seconds.

Skratch: Nice. Right on. How old were you?

Bryan: About 16.

Skratch: That's cool.

Bryan: I was kind of almost kind of like a late bloomer, in a way. I was listening to the music

Skratch: So, tell me about How I Spent My summer Vacation. What was it like putting together this new album as opposed to Hopeless Romantic?

Bryan: The process was enormously different, just

because, it was sort of like the peak of one that was about to die. It was like the dying energy of an era. It had that felling, like it was young & new & happy again. It was like a reborn feeling. It reminds me of the first record. The closest we've ever come, or COULD, ever come to our first record. Which was my favorite record up until this one? I dunno, Hopeless Romantic, the dynamic between me & Shal got to a stand-in. I was pulling in one direction & he was always pulling the opposite direction. I was always, faster-harder, faster-harder and he was set in the other direction. And hopeless romantic was a compromise, too much one how I would have had the record done. Hopeless Romantic was a four-way compromise. The new record was like a three-way compromise, well, a four-way compromise, but with people that just like groove together. Me & Xonit, the new drummer, & Pete are like a machine now. It's a completely new band, ya know. Ya know the three or four records with the old songs; we had to relearn then ourselves. We just played them by habit & we were sloppy, ya know? And Shal always slowed things down, was way too slow. It was lame. The way we play now is tighter, faster, sharper.

Skatch: Definitely shows in the new album.

Bryan: That's what I think. Rocks harder. Another thing between the records is; I & Pete co-produced it with John Seymour, as opposed to having Tom Wilson produce the record, where his opinion was a heavy part of it.

Skatch: Was a bigger part, your own creation...

Bryan: (cuts in excitedly) Yeah, we did, exactly! We were involved every step of the way, for very detail. Pete & me were very meticulous. And the way we wrote the record was totally different too. Pretty much me, Pete & McDermott, almost all summer & then Greg came into it. He was in LA & then he was in India. So, me & Pete & McDermott wrote 10 of the 13 songs, & Greg wrote 3 songs. Which were GREAT songs. It's a different vibe, a different mix of writing. We wrote, all in the same room, on Hopeless Romantic. Where as this time, lyrics out of my book & lyrics out of Pete's book & then Greg has his own full songs.

Skatch: It would seem almost a little stifling to be altogether, writing as one. Did it seem that way at all?

Bryan: A little what?

Skatch: A little stifling, like, holding you back?

Bryan: Oh! Like the way we used to write?

Skatch: Yeah.

Bryan: I think it had gotten to that pint where, hopeless Romantic was like the last of a dying era. That's how we had always written though. This record was the first one that was ever written differently. I don't think we really thought about it, whether it was stifling or not. Maybe it was.

Skatch: So, it just kinda became second nature after a while?

Bryan: It's just what we did. We'd all get together, meet up in the jam room & we'd be like, "ok! We're writing songs!" Not too much different, but in some ways different. There are enough weird things & traits about this record that make it significantly different than the last couple of records.

Skatch: Yeah. I can totally hear that in the album. Another thing; Streetlight Serenade's about a BMX bike & the BMX Song on Maniacal laughter, there seems to be an underlying theme going on here.

Bryan: Slightly, yeah. It seems to pop up in our

songs.

Skatch: (chuckles) You guys big BMX fans?

Bryan: I guess so. It's not like we're CRAZY BMX freaks running around, keeping up with it. More for us, Pete & I used to race. Everybody used to ride & be pretty into it when we were younger. We just never got rid of our bikes, and as we were growing up, we had this little BMX gang.

Skatch: So, to do a little cliché off the title of the album, how RAE you guys spending your summer vacation?

Bryan: (laughs) On warped out; pretty much end to end. We're gonna be touring from next week all the way through Christmas.

Skatch: (in excited disbelief) Woww!

Bryan: We'll either BE on tour or between two tours, with like 5 days off.

Skatch: Gonna leave the states or are you guys gonna be doing overseas...?

Bryan: Um, yeah. We're going to Europe next week for 2 1/2 weeks, & then we're coming home for a week or so, and then we go on the Warped Tour for two months. Then, we come home for a week or two & back to Europe again. Punk-O-Rama & then come home, tour the states & Punk-O-Rama UN, maybe.

Skatch: (sounding tired just hearing about it) Pretty extensive man!

Bryan: Australia, possibly in there & Japan, maybe.

Skatch: Crazy!

Bryan: Yeah, it's like Bye! Goodbye, home life! See ya next year!

Skatch: (laughs) Do you find yourself, on the road, for a month or two, do you start to miss home? Or do you live for the road, you love the road?

Bryan: No, it's always, both the grasses are greener. Too much of one, you start longing for the other. We all like tour life and home life. I'd say they're pretty much around equal.

Skatch: I see. So, I understand, Chunksaah's your record label. What's going on with that? Tell me a little about it.

Bryan: Um, that's it. Chunksaah is our own record label. We named it after our friend, Tim Chunks, who used to live with us & lent us the money for the first thing we ever put out. So, we named the label Chunksaah. That was our Bouncing Souls EP that we put out, that really sucked (laughs lightly)...no longer available.

Skatch: Oh wow.

Bryan: Pretty much everything we've ever done is available through Chunksaah. Everything up to epitaph & we keep putting more things out on it.

Skatch: Any new prospects you're gonna be putting out on Chunksaah?

Bryan: Yeah, I think we're gonna put out a record by a band called, the Arsens. That's Arnie, from the Bay Area, and his band. I think we might be putting out our 7-inch or a CD. We just put out for Worthless Kids, from Jersey. They are out there doing it for themselves & we're just helping them out a little bit. And just like a mail order for shirts, patches, records, 7 inches, stickers & whatnot.

Skatch: Very cool. So, I understand you're really into martial arts & kung fu.

Bryan: Oh yeah, I do kung Fu, Shaolin.

Skatch: Oh yeah? Do you study?

Bryan: Yeah.

Skatch: How. How into it are you?

Bryan: I'm pretty into it, but it's another thing that rifles with tour life. AT home, I train 5 days a week, 3-4 hours a night. And I go to Shaolin temple. I've been doing it for about 3 years. I love it & if I wasn't touring, I'd be able to get a lot further into it. There's just certain times when I'm held back because I can't make a commitment, & Kung Fu is really time consuming.

Skatch: How did you get into that?

Bryan: I dunno. I grew up loving Kung Fu my life through movies, the old school ones. I've been into it since then. I did Tai Chi for a couple of years, but then decided I still had some external kung fu to do.

Skatch: Is there any other stuff you're into? Any other past times you've got going on while on tour?

Bryan: Um, on tour, it's like, "let's party, let's rock!"

Skatch: (laughs)

Bryan: As far as Kung Fu, I stretch every day. I try to get in a small practice every day.

Skatch: What does normal practice/training consist of for you?

Bryan: At home, there's class for two hours, 7-9, where you go non-stop, doing all your basic kicks & punches & moves; just cardiovascular, running around for two hours straight. On tour, I don't train that long, just like 15 minutes.

Skatch: Kind of to center yourself?

Bryan: Yeah, I use it for that and I keep it with me that way.

Skatch: What music are you listening to right now, these days?

Bryan: I don't think I've made any new discoveries to get excited about. Still listening to the same old shit I always have.

Skatch: (laughing) Cool.

Bryan: I've been listening to the Popes a little bit lately.

Skatch: Oooh! The Popes, Shane McGowan!

Bryan: Yeah.

Skatch: Very good, very good.

Bryan: Good record.

Skatch: When you go on tour this summer, anything you're looking forward to ON tour?

Bryan: The whole silly Warped Tour is a bit absurd, but I'm looking forward to it because it's been a while.

Skatch: You guys have done a Warped Tour before, haven't you?

Bryan: Yeah, a little bit in '97, a little bit in '98 & all of '99.

Skatch: That's cool. Well, I wanna thank you for your time.

Bryan: Word up!

Skatch: And I'm really looking forward to seeing you this summer. I think I'm gonna be on Warped Tour for about a week, the first week of the tour, so hopefully I'll get to catch you guys a couple of times.

Bryan: Hell yeah! We'll be there!

Skatch: All right man, talk to ya soon.

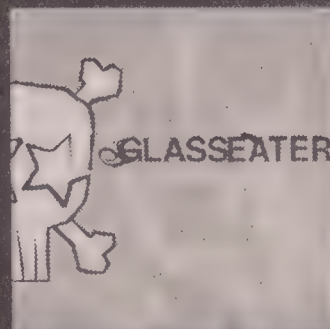
Bryan: All right, take care. Bye.

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GRADE

Interview By Emily Kendy



Grade
Interview with Kyle Bishop,
singer
By Emily Kendy

Since their debut CD *Under the Radar*, Canadian [enter sub-genre here] band, Grade, started a trend of confusing reviews as critics and fans alike stuck the band with various labels that included "emo," "punk," "emo screamo," "hardcore," "emo-core," "rock and even "pop." While pop may be a bit of a stretch, the band does have a small town punk meets big-city hardcore feel, with lyrics mature enough to be compared to those of say, Billy Corrigan, Elliot Smith or John Samson of The Weakerthans (formerly the bass player for Propagandhi). As for Grade's new album, the *Embarrassing Beginning*, it is anything but. After signing with sagacious hardcore label, Victory Records, their music has become both tighter and little bit more creative. One of the most compelling reasons to listen to Grade lies in the

bands' chameleon way of making each song different. While Kyle Bishop's screaming is still unforgiving, so is the bands' style of playing. Matt Jones (bass), Chris Danner (drums), Greg Taylor (guitar) and Shawn Magill (guitar) can play just about anything, which has led to all the confusion mentioned above. According to Kyle, who we caught up with on email, Grade doesn't so much mind non-conformity but sometimes they just get tired of always having to talk about it.

Skratch: Do you think there is a growing trend in bands that are not only defying labels, like At The Drive In, but also creating their own as they go?

Kyle: I think such direction must be an option for future music, but are we doing something different? Are At The Drive In? Who says someone else hasn't done it before, but has never been noticed? So many people are genre driven that it limits the amount of good music there is to be found, so they end up losing the battle of finding greatness to

mediocre choices.

Skratch: It seems the hardcore scene is generally a U.S. dominated market. What has helped you, as a Canadian band, enter into that and make a mark?

Kyle: It's funny, most Americans don't know we're Canadian - but we try to do better than them. There is nothing better than a little bit of ignorance and some initiative to infiltrate the minds of the unsuspecting.

Skratch: Equal to the amount of acclaim the band has received in the way of sound is that of the lyrics. How conscious are you of the writing behind the music?

Kyle: Boundaries of thought need to be breached, and music and words - which compliment that - need to be delivered in ways that are going to challenge the listener and not insult them with something mediocre...so I'm as conscious of that as I can possibly be.

Skratch: Do your bandmates ever say, "hey, Kyle, maybe you should try toning it down a bit?"

Kyle: They would never interfere with my outlet of expression. If the criticisms are constructive, then absolutely I appreciate it, and I would do the same for them.

Skratch: Well, you had once said you wondered if your scream-style was holding the band back...

Kyle: Sure, we would most likely be a radio success if I "sang" but really, does the world need another boring radio band? Nothing could ever be a larger crutch for Grade. How can doing what you like, and showing people how you feel or see the world, in all the range of human emotion ever fail?

Skratch: Good point... so what lesser-known hardcore bands have been catching your eye lately?

Kyle: Jersey, Death by Stereo, The Explosions - too many to list.

Skratch: The band recently lost a long-time guitarist to Jersey...and you've gone through a few drummers over the years.

How does that affect the equilibrium of the band and the tightness of the music?

Kyle: Right now, our equilibrium is at peak performance. Grade is stronger than its

Kyle: Our new album that we'll be recording in April will be released in Japan, so we'll be heading over there this year, and we're all excited about that.



Skratch: What would you say to those lesser-known bands that want to go global?

Kyle: Just do it and don't expect anything. Keep playing and playing until you feel like dying and then play some more. It's all about persistence, determination and integrity, I think.

Skratch: What else is going on for you guys this year?

Kyle: We're going to start a full U.S. tour starting in May, there's the Warped Tour and the new album will be released in August...

Skratch: Where is home base for you guys...are you going to plant your roots across the border?

Kyle: No. It's Burlington, Ontario. But the U.S. has been the greatest support and we love them for embracing us and bringing us to where we are today. The Canucks are slowly clueing in...

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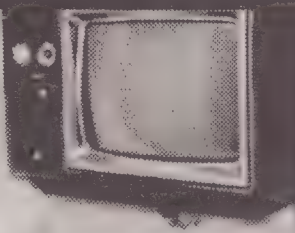
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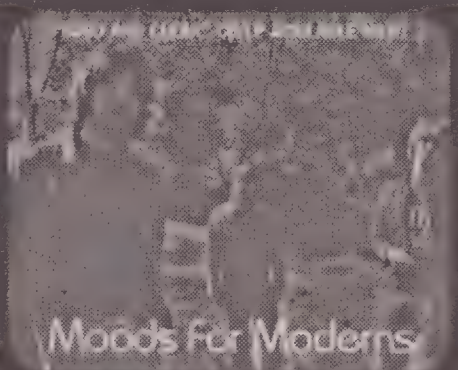
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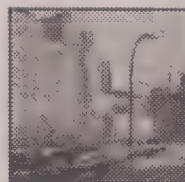
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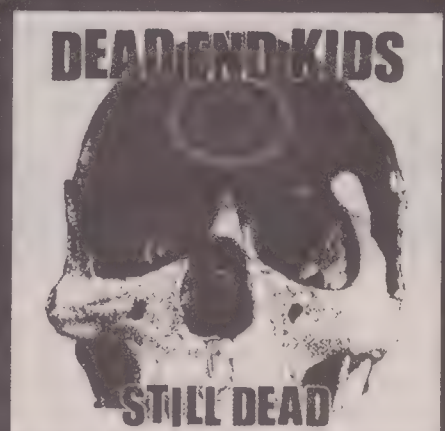
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Mu330 interview with Dan
By Will Gallindo

Dan-guitar, vocals
Ted-drums
Chris-bass
Jerry-trombone
Rob-trombone

Skratch: First of all, what does MU330 mean?

Dan: We meet in high school music class, and the section numbers were MU330 (like English 101), and we just keep that as a name.

Skratch: So how is your tour coming along?

Dan: It's coming along great. Actually, the last two nights have been really fun! We played Hollywood last night, at the Troubadour, and tonight at Chain Reaction. A couple of other places that were good were Chicago (which was amazing), Montreal was really good, Texas was awesome, Dallas and Houston; in Houston we played with the

ping at truck stops, in west Texas, and 12 people going in with mohawks, we got some pretty funny looks!

Skratch: How come you guys didn't headline tonight?

Dan: Oh, well, Slow Gherkin is from California and they do better than us here. Really it's not a matter of who plays last or who headlines. For me, I'm just happy to play with them, because they are really nice guys and good friends, too. They are the same way; if we wanted to play last, they would let us.

Skratch: So, what are your influences?

Dan: Wow, umm, I think I'm just boredom. Like, we started the band when I was a freshman in high school and it just seemed like the right thing to do. In 7th grade, I started playing guitar, and in 8th grade, Ted started playing drums, and when we got in high school, we were like, "Let's meet all these new people, let's start a band." That is really how it started.

they used their horns, they used their horns for melodies, they would do the curious, then they would do the chorus again and the horns would play the melody.

Skratch: So they were a big influence on you guys?

Dan: Yeah, and they got me into playing ska and getting into the Skankin Pickle and the blue Meanies at a place called The Outhouse, which was just a tractor shed in the middle of a cornfield. And after seeing Blue Meanies and Skankin Pickle, it was game over. It was just like you can do anything with ska, there were so many different ways you could twist it and make it your own. Those two bands were the first bands that really opened my eyes to that.

Skratch: Do you have any advice for kids trying to start their own bands?

Dan: Ah... HAHA, I don't know... all I know is how to do is write songs and play shows. That is all I've don't from the start. We just played as often as we could, opened for anybody for no money and just played everywhere. We just put out



Bosstones.

Skratch: Any funny band stories?

Dan: Oh, yes! Yes! The whole tour we've been bugging Chris, our bass player, to get a mohawk and everyone was like, "Chris, if you do it, I'll do it too," and finally when we played in Atlanta, he broke down and did it, and 12 people on tour got mohawks.

Skratch: Oh, is that why everyone here has mohawks?

Dan: Yeah, so me, Chris and Jerry all got mohawks, everyone in Lawrence Arms got mohawks, their roadie got a mohawk, and six guys from Big D, and the Kids Table got mohawks, too! It was fun stop-

Skratch: Why did you decide to play ska?

Dan: When we were first starting, we played lots of different types of music. We have a tape out that we released before Press that is kinda a mix of stuff, like ska, and some spacey, alternative stuff, and it just seemed like ska sounded right when we played it and we just kept at it. Then I started getting into the 2-tone bands in high school a lot like The Specials, English Beat, Madness, Bad Manners and the Selector. So, I got really into that, and then we played with the Toasters and it was over from there. The toasters were amazing, I like the way

album and its got a list of every show, the list is like 1300 shows long.

Skratch: Wow how did you keep track of all those shows?

Dan: Ted, our drummer, has kept a diary since day one, he entered it on his computer, so it's got a list of all the bands we've played with. My only advice is to play as often as you can, and really, at this point, if your starting a ska band and your starting to tour, you'll make no money, your not gonna be able to support yourself, but that's why were in a band anyway. We started doing it because we loving playing the music were doing, and if that is a

stumbling block for your band, then you should break up, you shouldn't play ska, you should play emo or punk, because your not going to make a living playing ska. For us, it's just about the music.

Skratch: On your new live cd you said, "tune me out" almost made you famous, can you tell me about that?

Dan: I was just being a smart ass; no song has ever gotten close to making us famous. We'll never be famous, but that's all right because that's not why were doing it.

**At this point Tazy starts to interview Dan.*

Tazy: So you don't have plans on being famous?

Dan: (laughs) No plans on being famous!

Tazy: Unless something happens.

Dan: Yeah, yeah!

Tazy: But you guys are confident, right?

Dan: Yeah, at this point, I don't see anything happening, that hasn't happened already, in the past

12-13 years that we've been around.

Tazy: What happens if you would hit in England, or something like that, because the scene is coming back there right now. And you guys have been touring Europe regularly for how long?

Dan: We've been there four times. Well, see, that's all I can say. I don't see it growing for us there either, but we have fun when we go on tour.

Tazy: I went there for the first time in September, and it reminded me of was

band that's been out there quite a bit, its you guys.

Dan: Sure.

Tazy: Are you going back?

Dan: Sometime, yes, sure.

Tazy: When?

Dan: Don't know.

Tazy: Where you just there?

Dan: No.

Tazy: You need to get over there soon. IM telling you right now, IM telling that to Reel Big Fish, they are playing 2000 capacity arenas.

Dan: Good for them; they are used to that.

Tazy: It's nice to see the new gen-

eration coming out too.

Dan: Sure, I just think it goes in waves around the world.

**The interview ended early because Dan had to go talk to the singer from Lawrence Arms.*

"We started doing it because we loving playing the music were doing..."

how it was here in Orange County, right before Sublime and No Doubt broke. Its like its finally hitting the shores of England, which is weird, because we were influenced by the 2-tone stuff, so now its the 3rd wave stuff that's hitting over there. I know that if there's a

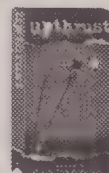
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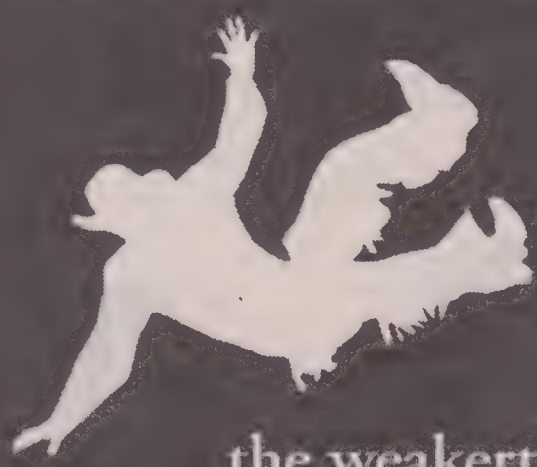
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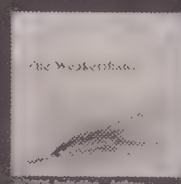
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THE LINE

THE LINE

The Line Interview

Featuring Donald and Mike, via the Information Super Highway
By Nick DIY

A lot of bands, especially in the punk scene, often come and go. One of the things that set apart the bands that last from the ones that don't is the stability that comes from friendship. The Line is a band that was, and is friends before they became a band, giving them that rare unique quality of longevity. These guys just want to have fun and make some cool music along the way; which is exactly what I learned from talking to Donald and Mike of The Line. Don't look at The Line as four guys in a band together, look at them as four friends who also play music together. These guys would still be doing this band for the pure joy of it whether or not anyone took the time to notice. If you are smart, you will get past the talk about lesbians, beer and lesbians and notice. Welcome to the world of The Line.

Skratch: A lot of the questions I had were for Ryan. Too bad he isn't here.
The line: We know all the shit. It's all good. We are more entertaining anyways.

Skratch: By the way, the bio you guys put together is so much better than the useless fucking bios so many other bands send us. Anyways, what came first, The Line or Volcom Entertainment?

The line: The Line. We started Volcom entertainment with the line. Basically Ryan, at the time, was their first snowboarder, way back when

and had some money coming in for a photo or some shit. So we convinced wooly to put it towards our first record, alas the label was born. Did you know Mitch Gaylord was a world-class gymnast? (Referring to their Instant Messenger screen name).

Skratch: No I didn't, I was wondering where the name came from. There aren't any other immundo's there?

The line: Nope, just thought it was funny.

Skratch: Is he a hero of some sort for the band?
The line: You know it.

Skratch: Do you guys have posters of him in the practice space?

The line: I tried to get one of him when our drummer was doing his drum tracks, because his nickname is Mitch.

Skratch: Why did you choose him instead of Greg Louganis or something?

The line: That was too hard to spell.

Skratch: Yeah, I think I fucked it up. Plus, it doesn't have as nice of a ring to it.

The line: We are not college educated.

The line: I don't like divers.

Skratch: What can you learn in college about life that you can't learn by being in the line?

The line: bio chemistry

Skratch: Ok, what can you learn that you might use in life one day.

The line: But that's it...and how too spell.

Skratch: Right on.

The line: How to hold on to your dreams and grab them. That's what the line is all about.

Skratch: But, that's what you guys are doing in the line, this is a dream I am sure otherwise you wouldn't be doing it?

The line: That's true pinch me I just woke up! Our groupies were cuter when I was dreaming

Skratch: So, does anyone else ride or ski?

The line: No one skis, but we all enjoy going to the mountains once and awhile. We are from Big Bear as you know, so we all grew up snow boarding that's how we met.

Skratch: Oh, I thought you guys met at gymnastics class. Since you bring up groupies, do you guys have a bunch of them, or not quite the dead head following?

The line: I got to go to gym now, I am late! No just a bunch of fans, the best fans.

Skratch: What is the best thing about your fans?

The line: The fact that there our fans and they seem to be freethinkers, I think that's the best part.

Skratch: Aside from your hometown, where is the biggest fan base?

The line: On the east coast I think. It's good all over the world. Virginia beach has been a town that has supported us big since the beginning and continues to be our best spot on the east, along with the whole state of Florida. Asbury park is also a fun place to play on the east as well as the city.



Skratch: Has any part of the country or world been a different or unexpected type of vibe for you?

The line: No not really we tour everywhere and take the good with the bad, make the best of any show whether its a packed house or 5 kids. We have been lucky enough to get too other countries quit a bit

Skratch: What was your favorite?

The line: Japan and Europe.

Skratch: My favorite was Austria and Germany because they serve beer by the liter. Did you like it because of shows or the culture?

The line: That s ironic that is what our favorite two countries in Europe are. The freedom like America is supposed to have. Freedom only exists in Europe, no drinking age, no fights; just good times. Germany, Holland and Austria are by far the best in Europe.

Skratch: Yeah, and they have a lot less problems as a result of that.

The line: Of course, seems that way.

Skratch: Did you guys ever get to Munich in Germany - the Hofbrau house there is amazing.

The line: Yeah, missed the Hofbrau house though. It sounds fun.

Skratch: Next time, hit it up, it s a great time.

The line: Thanks for the tip. All the beer gardens are great.

Skratch: What do you guys do when you don't have shows/travel in Europe? A lot of sight-seeing or sleeping?

The line: Sightseeing. I won t live long enough too sleep, writing more music constantly.

Skratch: When the line is no longer playing, where do you think you would live, America or another country?

The line: I don t foresee the line ending its my life, when that ends, I will think about that shit. Until then, we will be touring. We want to rock harder than a crack house.

Skratch: How hard does a crack house rock?

The line: Hard as my cock, hanging with Hugh Hefner, or something like that. And add triplet incestual bi-lezzys

Skratch: Is that a comment from experience?

The line: I wish

Skratch: Triplets, that s definitely a new one.

The line: How about quads.

Skratch: I don t think any man could handle that.

The line: I heard this lady had seven girl at one time know that might be fun.

Skratch: Not if you are that lady.

The line: We are four men

Skratch: 7 on 4, that s a power play. A power play and a half.

The line: You got a dirty mind I thought we where talking about music.

Skratch: Oh shit, we were. Lesbians, beer and rock and roll.

The line: You forgot drugs, the second commandment. Lezzys are way cooler though I agree. When we're in NYC will go out to lunch.

Skratch: Sure, I know some cool beer garden style places in NYC.

The line: Gotcha, we were just kidding. Drugs aren t good for you, ask the dark in creed.

Skratch: What s Creed?

The line: I forgot

Skratch: Ahh, I don't think anyone will care...

The line: I agree.

Skratch: Are you guys all still in Huntington Beach?

The line: Costa Mesa,

Skratch: Is that south of LA?

The line: Yes, It s the poor part of Newport Beach.

Skratch: Poor is a relative word. There is good surfing there though.

The line: It explains my paycheck well. Yeah, I heard there s waves somewhere around here.

The line: Sorry, I have two left hands it hard to type.

Skratch: It s all good. I type with my two point-er fingers the whole way. I got kicked out of secretary school for looking up skirts.

The line: Cool I used to love looking up skirts in school. Do you know how hard it is too play a guitar with two left hands.

Skratch: Not as hard as with two right hands?

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The line: you could speed jack twice as fast.

Skratch: This is true. But that doesn't count much for punk music.

The line: Sure it does I don t know any true punks who can get girls.

Skratch: Good point. Except for true punk girls, they can get girls I am sure.

The line: That s a different breed than your average girl, punk chicks are hot. Whips and chains you know.

Skratch: Especially the lesbian punk chicks.

The line: Now your talking.

Skratch: Yeah, I know exactly what you mean

The line: Tell us a story!

Skratch: I can't possibly have as good stories as you guys - touring around the world in a van and stuff.

The line: The smell of the van is what gets us all the chicks, you know.

Skratch: One recent one was these two punk chicks were trying to get with the singer of some band. It was a summer BBQ party and the kid's house had a pool. Anyway, when the two chicks found out he was gay, they decided to investigate each other in what they thought was a private pool. Best punk show I ever saw.

The line: Wish we played that one

Skratch: Everybody was playing that night, in one way or another.

The line: Did you have whiskey dick or what?

Skratch: Damn, we are talking about lesbians again.

The line: That seems to be a recurring theme.

Skratch: Whiskey dick, I never heard that one. That s good.

The line: How bout vodka dick or beer dick So, want to know anything about our music?

Skratch: Yeah.

The line: We are doing a new record right now, it stars ten lipstick lesbians.

Skratch: Do you notice any progression stylistically from record to record?

The line: We just write what we're into at the time, make sure it s something were proud of and want to hear ourselves. We started because we were punk kids that thought everything sucked, so we decided we would make our own music, and it just works for some reason.

Skratch: What can we expect on the new

record, following the same ideals and styles, or some new surprises?

The line: New styles new influences, keeping it real.

Skratch: Sweet. What influences you now as opposed to before?

The line: I just love good lyrics the genre isn't important to me: Avail, Dylan, J. Cash, Leatherface, Hot Water Music, The Monkees, youth brigade.

Skratch: Dylan, as in Bob Dylan?

The line: Yes Bob Dylan, I am a gay hippie right?

Skratch: Do you write most of The Line's lyrics?

The line: No, everyone does. A little input from everyone and their life.

Skratch: Do you each sing your own words?

The line: No, whatever works best for the part, we

aren't your average vocal type.

Skratch: This is more of a question for Ryan; he has two kids - how does that affect or change your touring?

The line: It doesn't, Ryan s family kicks ass.

Skratch: I mean do they come with you or lotsa calls home?

The line: Yeah you know how it works, lots of phone calls. Ryan s wife helps with the label, so they re in close contact.

Skratch: That s rad. Do you guys bring roadies with you?

The line: Sometimes, depends on the tour. We usually bring our friends and our road manager Scott Daniels.

Skratch: Do you torture them at all - give me a story?

The line: Then leave them all in like Bozeman, Montana while there in a field of sheep taking them deep.

Skratch: Sheep dick hurts, I bet.

The line: I don t know you would have to ask our roadies.

Skratch: Where do the lesbians go in - their own caravan, or an attached trailer?

The line: we got a special 12x6 cage for the lezzies.

Skratch: Sweet deal. That s like 1 lesbian every square foot or some shit.

The line: That s exactly how we worked it out.

Skratch: Maybe we should talk about music a bit more, when s the new record coming out?

The line: You re gonna get us in trouble with the lez groups.

Skratch: If 10 pages of lesbian talk is what Scott Skatch wants he will get it.

The line: Early June, you can get all the info at our website www.theline1.com

Skratch: Lastly, what are you looking forward to most on the warped tour?

The line: Meeting your lady friends in NYC of course.

Skratch: Guys, thanks so much - I had a blast with this. I'll do my best to get to the warped tour, and I will come up and say hi - with all the show ho's.

The line: Please do, we had a great time as well. Interviews usually suck but we (the line) like your style my friend.

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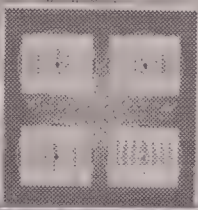
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OUT JUNE 26TH, 2001

RIVER CITY REBELS

River City Rebels Interview with Dan McCool, singer
By Snotty Scotty

River City Rebels originally hail from the east-coast hippie mecca of Vermont, but for some reason, these guys wound up playing some politically charged, horn-driven punk rock.

Fresh out of high school and on the strength of a demo tape, they wound up getting signed to Victory Records. After recording their debut album, "Racism, Religion and War," they hit the road, touring the country and rocking the free world. Along the way, they've lost original lead singer Ward Aimi,

replaced him with former 4 Heads Deep vocalist, Andrew Mauriello, and then replaced him with their trumpet player (who also had apparently quit for a while), Dan McCool. With these, and some other line-up changes fueling up

some intense words on the band's website message board and thoroughly confusing anyone without a flow chart, they've signed on to this year's Warped Tour with a fresh roster and a slightly different musical direction. We spoke with new lead singer and former trumpet player, Dan McCool, about the

Skratch: Pretty good. Well, I got some questions for you here. First off, I know you guys have been through a lot of line-up changes both before and after the album. Who does what in the band now?

Dan: Dan O'Day - lead guitar, Brandon Rainer - trombone, myself - lead vocals, Chris Jukosky - bass, Erik Schmidt - drums. The only 2 new guys are Jake Williams - tenor sax, and Drew on second guitar.

Skratch: What happened to the rest of the guys, who played on the record?

Dan: Well, Ward really wasn't putting much effort into the band, so we eventually replaced him after

trying to work with him for months. Gabe left the band a few weeks ago. To be honest,

I haven't talked to him since. I'm not really sure why

crazy punk soap opera, which is the River City Rebels.

Skratch: How goes it?

Dan: Not bad how are you?



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focus-

Skratch: Have all of these line-up changes been a little disorienting and disruptive to the band? I imagine it's probably confused a lot of fans, as well.

Dan: Well, only for the fans in Vermont, where the band originally came from. Obviously, it has disrupted the way the band rehearses, travels, and plays shows, but for the most part, our fans don't really care who's in the band, as long as it's us they're coming to see.

Skratch: Do you plan on recording with the new line-up soon?

Dan: Yeah, we just set the dates to record the new full length back at the outpost again in May. We have about 14 songs ready to go. The new stuff blows RR&W out of the fucking water.

Skratch: Nice, I can't wait to hear it. Now that you've got some of the growing pains out of the way (i.e. lineup changes) are you guys psyched to be playing the Warped Tour? Are you used to playing to those sorts of large crowds?

Dan: The two biggest crowds we've probably ever played for, were at the two Less Than Jake/ New Found Glory shows in St. Louis and Kansas. About a month later, I remember playing a show with literally five people there (other than the bands themselves) in Rhode Island, and believe it or not, we gave the same amount of raw energy to all three crowds. It should be a good time doing a few Warped Tour dates. It's a great opportunity for us to get our music out to the scenes in the mid-west, which we're pretty confident will happen.

Skratch: Are you going to be

ing on the new material?

Dan: It's hard to say at this point. In the set list we have now, we have two or three songs from the next record. By summer time, I think we'll probably be splitting the set into 70% old stuff and 30% new stuff. It's hard though because the new stuff is heading in a totally different direction than the old stuff. We're really anxious to go all out and get that stuff out there, but at the same time, it's fun playing the stuff from the first record.

Skratch: What kind of new direction? Polka? Mariachi?

Dan: Hey hey...easy there...all of us

"WE DONT REALLY HAVE

ANYTHING AGAINST SKA

BUT WE ARE ABSOLUTELY

100% NOT A SKA BAND."



agree that the stuff we've been writing has a lot to do with AC/DC, Bruce Springsteen, Social Distortion, and Rocket From The Crypt, but mainly Bruce Springsteen (laughter).

Skratch: Interesting. Definitely sounds different than the old stuff. Is it kind of like "Stars & Stripes" off of RR&W? What influenced the

Dan: Just listening to more music, I guess. Most of us have always been big fans of The Boss and Rocket...the thing is, we completely rushed the recording of the last record. We didn't put in a quarter of the time we should have. "Stars & Stripes" is a pretty cool song, but this one has almost nothing to do with politics and everything to do with day-to-day struggle.

Skratch: I was actually going to ask you guys about the politics on RR&W. What happened? Did you lose your faith, or did you just get everything off of your chest that you wanted to express on those topics?

Dan: We just don't have anything more to say about that sort of stuff I guess. I mean, how many more times can we say "fuck this" and "fuck that?" It just gets boring and repetitive after a while. Even Dan, who wrote most of the lyrics, will tell you that for some of those songs, there really wasn't a whole lot of thought or maturity behind what he was actually trying to say. Besides, we're really not "angry people." I think the last record made us look like we were all pissed off about something all the time.

Skratch: Uh-oh, punk band "growing up." As long as you don't start using synths and

pulling an "Into The Unknown."

Dan: No, not at all. As a matter of fact, this record is gonna be more raw and from the heart than the last one. It's actually going back to early rock n' roll.

Skratch: Does it piss you off when people call you a ska-punk band, because it seems to me that, at least on the older songs, you're basically a punk band with a horn section. Do you think that punk with

horns gets a bad rap nowadays (I wonder if anyone called X-Ray Spex or Naked Raygun ska-punk)?

Dan: Well, I don't think there are a lot of punk-horn bands out there nowadays. To 99% of people out there, punk + horns = ska. It does piss us off. We don't really have anything against ska, but we are absolutely, 100% NOT a ska band.

Skratch: I think the saxophone is the great, lost instrument from the early rock n' roll days. There was a time when it was more often the lead instrument than, the guitar.

Dan: I totally agree with you. That's why we have gotten a sax player. On the new stuff, he's doing some lead

stuff, instead of a guitar. The type of sax you would hear in a Billy Joel song.

Skratch: Billy Joel rocks.

Dan: No shit!!! I actually left him out. In terms of songwriting, he has been a HUGE influence on us as well. I don't wanna sound like we're completely

where the music is going vocally... perhaps more towards Backstreet Boys' neck of the woods.

Skratch: Hmmm, that leads really well into my last question. If you had to undergo a sex change, what color hair would you have, and what would your name be?

Dan: Oh Christ...

Skratch: Hey, we ask the tough questions here at Skratch. Inquiring minds want to know...

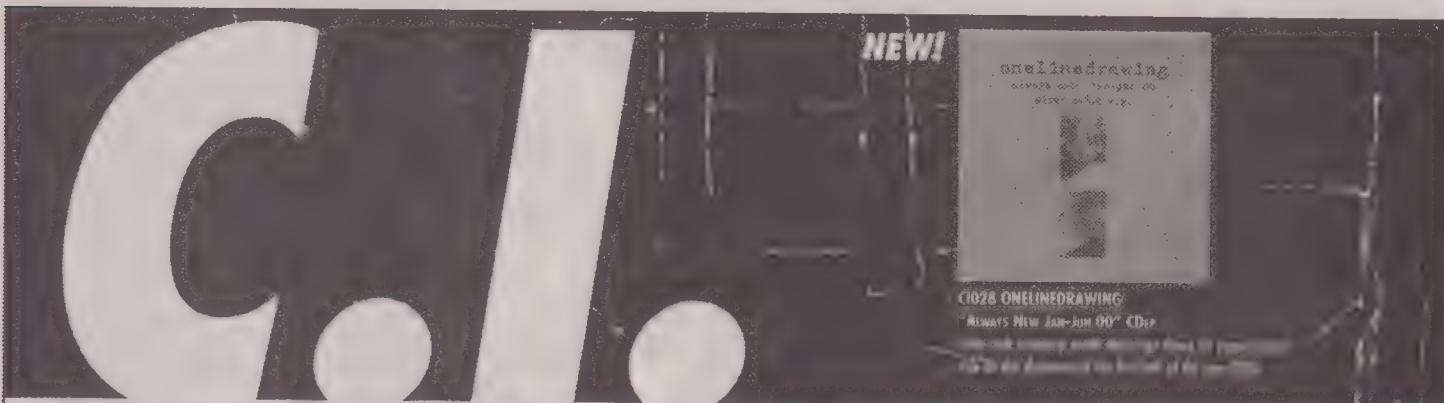
Dan: I can't think of anything witty enough so I'll just say blonde and Mary. Say, that was actually kinda witty!

Skratch: Word, thanks a lot. I can't wait to hear the new shit.

Dan: Awesome man. Thanks a lot. Nice meeting you.

"WE'RE REALLY NOT 'ANGRY PEOPLE.' I THINK THE LAST RECORD MADE US LOOK LIKE WE WERE ALL PISSED OFF ABOUT SOMETHING"

ditching punk though. I mean, we're still RCR. There's still some Ramones, Rancid, Clash stuff in there, too. I think we're actually doing a Ramones tune on the new one. As the new singer though, it's hard to say



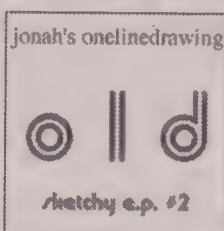
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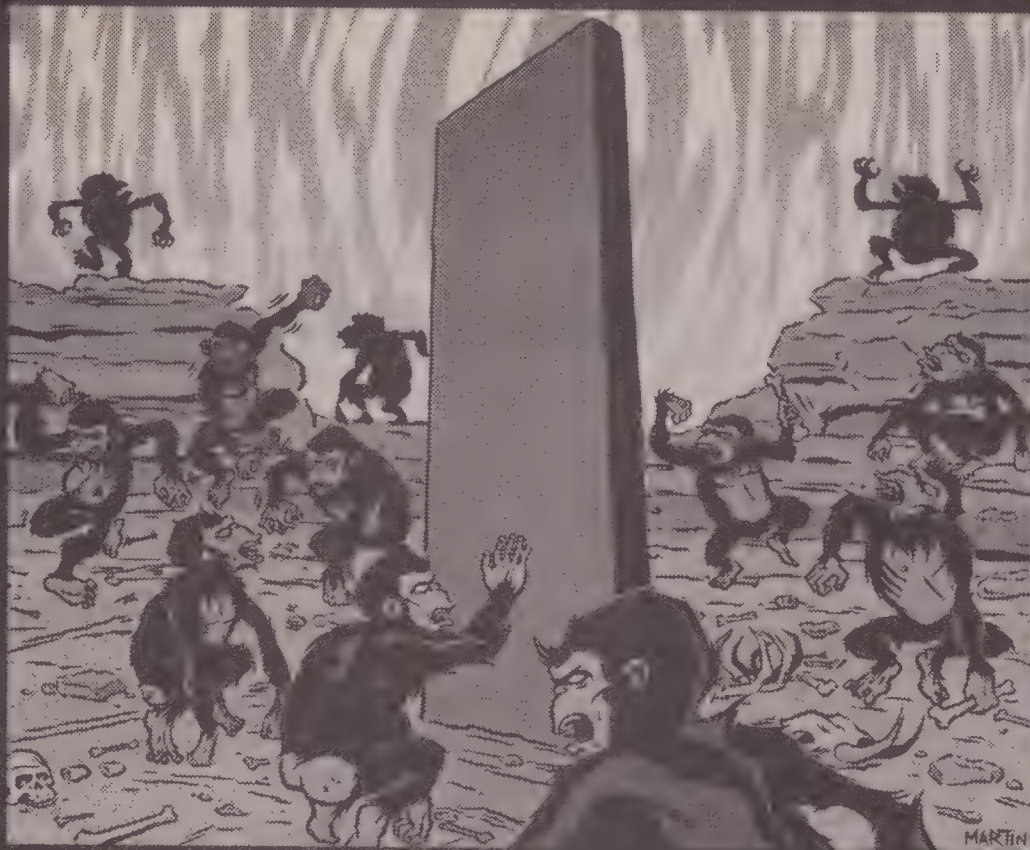
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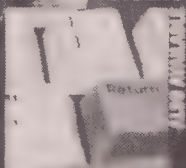
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STAYTUNED

THE generators

Text & Photos by Liz Ortega

Interview with the Generators
By Liz Ortega

I remember years ago when I was a Schleprock addict--they were my Backstreet Boys! I would go to every Schleprock gig in Southern California--hell, I even drove to fucking Pasadena a few times to see them. Talk about dedication! Suddenly, Schleprock vanished and I was left depressed and miserable. Naturally, I turned to Wild Turkey and sleazy men for comfort. Yes, my life was pretty much going down the shitter--but then, out of nowhere, The Generators came charging out like ravaged beasts and mutilated my mind once again. Doug Dagger and Dirty Ernie are indeed back with the Generators and they sound better than ever. The Generators have what most punk bands lack--and that's determination. Their latest effort, *Tyranny*, out on TKO Records, is drenched with raw street punk and smart lyrics that deserve some serious attention. Murder, Unrest, Suburban Blitch, and Tyranny are songs that have a bit of Schleprock flair, but definitely display their own persona. For those of you who were once Schleprock enthusiasts, you'll find the Generators will definitely bring back old memories, and generate new ones.

Doug: Vocals
Mike: Guitars
Eric: Guitar
Nadio: Bass
Dirty Ernie: Drums

Skratch: When did the Generators come together?
Doug: We came together in 1997.

Skratch: This was right after Schleprock, right?
Doug: Yeah, after Schleprock broke up, me and Ernie decided to start another band. Mike, who caught the last tour of Schleprock, came in to play guitar and we kind of just started playing at the Garage. We made a demo tape and Triple X got a hold of it and they decided to put out the record.

Skratch: Tell me, what really happened with Schleprock?

Mike: The biggest problem was that all the support had finally gone out. Warner (Warner Bros.), who had been pumping the band up to be the next thing, dropped the ball on it and we got dumped out with a roster of thirty other bands and a hundred other people in corporate offices when they had that merger.

Doug: We had toured so much and after nine years of always being on the road, we were really burnt out. I think even before we did the last record, the band was almost on

its way out. The guitar player, his dad had passed on right on the last tour, and he kind of flipped out. So, I just didn't want to carry it on after that and decided to call it quits. It started getting old and I felt we did everything we were meant to do in the first place.

Skratch: You guys still bring in some of that Schleprock feel into the Generators. I noticed some of the songs sound a bit similar to your older material.

Doug: Yeah, a little bit. It's just the typical anthem, sing-along stuff.

Skratch: What do you have out so far?

Doug: We have the

Nadio: I keep everybody confused, definitely.

Skratch: Who is the instigator in the band? Who is the good guy?

Doug: We're all good guys. I would say Mike is probably the good guy in the band. The instigator would probably be me. I don't mean to be, but I'm a head case.

Mike: I'm the only one that doesn't drink, so I'm usually rounding up the knuckleheads.

Nadio: Yeah, Mike's King Arthur and we're the Knights of the Roundtable.

Mike: And I'm Sir Don't Drink and Bit.

Skratch: Who does the main songwriting?

Mike: We all do. We have a different kind of deal with our band. We [are] into this band with the idea of five people in the band trying to create the best that five people can put together. So, all egos or whatever are put to the side. I'll come with a part, he'll come a part--we go together, we throw it around the room and if something doesn't work...usually the person who threw the part is the first person to say, "no, this isn't working."

Doug: It's a democracy!

Mike: It's really funny with me and Eric, both being the guitar players, usually there is some conflict between guitar players. We work for the best of the song...whoever comes up with whatever, if it sounds good for the song, hey! It's the song we're interested in writing, not showcasing who is doing this or that. We're a team and we don't have a lot of the problems a lot of other bands do.

Skratch: You're focused and dedicated.

A lot of bands lack those qualities. Besides everyday life, what else inspires the content in your music?

Mike: Well, most of it is everyday life, stuff that we see, feelings that maybe we can't express...

Skratch: Give me one song off the new record and tell me what formulates that song?

Doug: Like Dead At Sixteen, which is off the 7". I wrote about kids who are kind of at a dead end and there is no easy answer for these kids, so they wind up getting in trouble. It was kind of the way I felt about twenty years ago. It's all from the heart...they're all stories. I like being a storyteller. Then there are some political aspect to our music. So, it's kind of a mixture of story telling and a little bit of how we see things are living here in LA.

Skratch: Have you ever written a sexual song or a love song? How about the sleazy side of life?

Mike: Down In The City mentions junkies, prostitutes, crack smokers...how sleazy do you want to get?

Doug: Sex? You know, I never really got into...I mean, I



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"Welcome to the End" record on Triple X, a German release called "Ninety Nine," we have the "Burning Ambition" record, and now we have the TKO record, "Tyranny."

Mike: We also have the 7" "Dead At Sixteen."

Skratch: Besides this new release, are you working on anything right now?

Doug: Yeah, Dead Beat is coming to us to do a mini cd 10" vinyl. So, I think we're going to do that before we leave on tour. We're just kind of playing it by ear. We only did one with TKO, so we'll see what happens.

Skratch: And you are?

Nadio: I'm Nadio and [I] play bass.

Skratch: What do you contribute to the band besides playing the bass?

could...

Mike: For us to do a song like "Come on baby, give it to me" type thing, it's not in our character.

Skratch: Perhaps it would serve as a pleasant surprise to your fans, the Generators singing about sex in the city.

Doug: Well, Coming Down, which is the last song off Tyranny, is a very painful love song.

Mike: It's that feeling when love makes you feel like you're beyond dead and in outer space. When everything is fucked and everything is wrong and how you have to get through it. When your heart is totally broken. We have those types of songs...

Skratch: Yeah, you have songs that deal with the emotional aspect of life.

Doug: That song is very emotional. Even when I listen to it, that song is very heart felt. I wrote the lyrics during a hard time in my life, like two years ago. I can still listen to it and it brings back old memories and bad things that were just taking place.

Nadjo: I don't think anyone in the band really sets out to go, "oh, we're going to write this kind of song." It's what's on your mind at the time. It's real true inspiration—it's really what's coming out from our souls.

Doug: I think our music is not very contrived. We don't think too much about what we're doing and if it sounds good, we'll go with it.

Nadjo: For instance, I'll play a chord progression and against my chord progression, Doug will come in and he'll just start "laa, laa, laa, laa", and then a word here and there. Then it's just like, ok,

now that I'm in this melody that I have against what's playing here, what feeling is this evoking? If it's a feeling of this, then we need to expand on it.

Doug: You know what? I think we're starting to get labeled as more of a street punk band, maybe...

Skratch: Do you consider yourselves as a street punk band?

Doug: No, no we don't. Our roots are tied deep with that, but we're not. We're just doing what we do. We're not an Oll band and I don't even think we're a street punk band. We're a punk band with rock n roll influence and we never really know what we're doing. One record could be poppy sounding and the next could be really hard and heavy.

Mike: We, all a lot of different influences that inspired us to pick up instruments and play. Now, we're playing with these guys that inspired us to pick up instruments in the first place and it's really cool. We're doing what we can to help out anybody to come over to the states...we set up some tours and stuff and it's nice to be able to give back something that meant so much to us

the young kids going and playing punk rock music or whatever. Music has been changing so much and it's harder for these kids to get out and play. They really don't have the resources.

Mike: Not to mention, now that we've got the Bush Administration in office, punk is definitely going to be coming back in more of a true sense of revolution and protest. You know, we had eight great years of employment, low gas prices, low electricity prices, and good percentage rates...now, in less than six months, it's all going to shit! So, it's going to have a great backlash, especially with these younger generation of kids coming up.

Skratch: What do you hope to instill in the minds of your listeners?

Doug: Keep your eyes open because things are changing right now, and to be aware of the screwed up things that are going on. To think about everything, whether it's about politics, police, government, everything.

Mike: There's a lot of shit going down that everybody's blind to. There's also a lot of good things and we try to put a lot of positive things in our music.

Skratch: I know that you guys are playing at HITS (Holidays in The Sun), up north, in August. Where are you going in the meantime?

Doug: We're going to San Francisco, to Arizona, come back to LA, then we leave to Europe in July.

Skratch: Great! We look forward to seeing you at HITS.

Doug: Thanks a lot for interviewing us.

Visit the Generators at: www.the-generators.com



as kids and still does till this day.

Doug: We're real supportive with young bands. We try to help out a lot of young kids around our town and put them on show with us. That's the most important thing—keeping

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GOB

GOB



GOB Interview with Craig, Gabe, Tom and Theo
By Emily Kendy

Over the past year, Vancouver punk-rawk outfit Gob has toured through Canada three times, most recently in support of their third album, *The World According to Gob*. We caught up with Craig (bass), Tom (guitar/vocals), Gabe (drummer) and Theo (vocals) before their current North American tour, inside their van before an all ages show in Chilliwack, BC. Tom, in polyester slacks and a golf-shirt looks like a cast member from *Revenge of the Nerds*, while Theo is carrying a duffle bag around with a "Robo-Cop" style knee brace inside. Craig, who seems to be the introvert of the group, sits in the driver seat while Gabe stretches out beside him, re-thinking the set list he has just concocted for the evening.

Skratch: So what's the difference between playing big festival shows and gigs in a small town gym with 400 kids?

Tom: At a festival there's 30,000 people, but can you see any of them? No. You're far away and things are flying at you - it's not as warm as this kind of crowd where they're so close, and they're singing along and you can interact with them.

Craig: But at a festival show, people are more open-minded too, I think. They'll let go easier and have a good time, where at all ages shows, everyone is worried about being cool.

Skratch: How punk is Gob?

Tom: I don't know. Growing up, you wouldn't think I was very punk. I listened to a lot of rock and that's what I thought good punk was - where music was fresh and kicked ass. I mean, metal came along and I thought Guns n' Roses ruled. I loved Motley Crue's *Shout At the Devil*.

Skratch: What are you listening to these days?

Gabe: I'm not really listening to anything right now.

Skratch: You mean, you no longer listen to music? You've cut yourself off entirely?

Gabe: Well, okay I like Weezer and A Tribe Called Quest. And Jay-Z...

Tom: Oh yeah! (Air guitars and sings, "I'm a hustler baby...") That song rules - sorry for cutting you off there, Gabe.

Skratch: Who writes the lyrics on the album?

Theo: Me and Tom. On this record, Tom wrote more songs. It just all depends on what we like and what gets picked afterwards.

Skratch: What's with the leg-brace?

Theo: It's for my knee. I tore the ACL (Anterior Cruciate Ligament), on the Warp Tour, a couple years back. It happened like, 30 seconds into the first song too.

Skratch: Did you have to stop the show and call for the paramedics?

Theo: No, no. We kept the show going, but I'm getting surgery on it, because I pretty much shredded the ligament to oblivion.

Skratch: Rumor has it you also organized the show tonight.

Theo: Yeah, we like to do these shows for the kids who can't get out to the city and we wanted to play around Vancouver before going back on tour. Me and Kyle Richardson - from Complete - organized Punk Strikes Back, last weekend in Langley.

Skratch: Isn't that where you guys grew up?

Tom: I'm growing up in this van. I don't even have a home; I live in a cardboard box outside of the manage-

ment company.

Skatch: Who drinks the soymilk?

Gabe: We all drink it, but Tom's the connoisseur.

Tom: That's my baby right there - that's the best stuff - Vitasoy Enriched Original.

Skatch: I think Vanilla is better.

Tom: You'll learn that Vanilla is too sweet and Original is

where it's at.

Craig: He's organic.

Tom: I've been vegan for 22 years, and I'm 25.

Skatch: Okay, then I'll take your word on the soymilk.

Tom: This isn't a discussion. I know about soy - Soy Nice, Eden Soy, you fucking name it, I've had it all.



*Growing up you
wouldn't think I was
very punk. I listened
to a lot of rock and
that's what I
thought good punk
was where music
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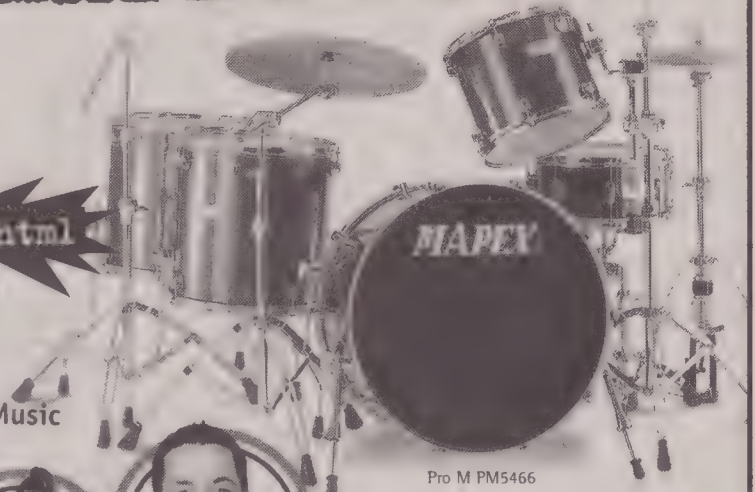
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BAND NAME

River City High Interview
By Sandi Saponara

does. Manned by James Menefee, Mark Avery and Jay McMillan, River City High is ready to conquer America! Or at least this summer's Warped Tour.

band?

James: It's not that I felt any urge at any one point; it's just that I knew for a fact that it was what I wanted to do since I was 2.

Skratch: When did you guys get together and

Skratch: What are some of your influences?



Hailing from Richmond, Virginia, River City High plays a brand of punk rock influenced by artists ranging from Tom Petty to The Beatles, to just about everything. If that doesn't create a fantastically unique sound, then I don't know what

what we wanna do!" I knew Mark from his old days as a political punk rock god/guitar player, and he knew me from my adolescent pre-pubescent pop/punk days, so it was perfect.

Skratch: What made you want to start a

"We definitely feel when we walk

use a good quote will fuck.

when did you meet?

James: Way back in the old millennium, I would say about March of 1999, Mark and I heard some Thin Lizzy records and said, "Hey, that's

James: We listen to a lot of Tom Petty, Bob Seger, Thin Lizzy, Beatles...everybody in the band has their own little niche they listen to. We just like good music in general.

Skratch: Who are some of the bands you have played with in the past?

James: Geez, we are on tour so much, it's hard to even begin...We've had the luck and advantage to tour with Juliana Theory, Samiam, Hot Water Music, Leatherface, New Found Glory, Jimmy Eat World, Midtown, Dashboard Confessional, Less

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ITY HIGH X O X O X O X O

Than Jake...the list goes on forever...

Skratch: Do you have a favorite venue or city to play? Why do you like it there?

James: We love St. Petersburg Florida. The kids always go nuts. Jersey shows are the same. We love Green Bay Wisconsin, Denver, Colorado...All

when we play there, it is almost as if we don't live there. We drive by my house, I send our bills in, and we go to the next town...It's really weird.

Skratch: What kind of stuff do we have to look forward to on the new record?

James: All the songs are very immediate. All have

Tour? How excited must you guys be to be playing on such a great tour this year.

James: We expect to rock out, that's for sure. We are really excited to get the chance to play such an amazing bill, I mean holy crap, it's so great. Plus, we are still relatively unheard and new to most people, so we are lucky to get the exposure. All in

like we conquered a boundary
away from an incredible
home town show."

these places are great to play, and of course Richmond Virginia. We are self-serving: We have a great time when people come to see us...Is that bad?

Skratch: Of course not!! What are the crowds in Virginia like?

James: Richmond shows are always incredible. It's always a great homecoming for the band. We definitely feel like we conquered a boundary when we walk away from an incredible hometown show. But we are never in Richmond anymore, so

been writing in the last couple of months. So they have to do with us right now. We love the songs, and know the world will too, or the 10 kids that buy the CD.

Skratch: If you could put together a tour like Warped, who would you want to play?

James: We would get Led Zeppelin, and Jay Mac could play drums. It would just be a day of Led Zeppelin.

Skratch: What do you expect from Warped

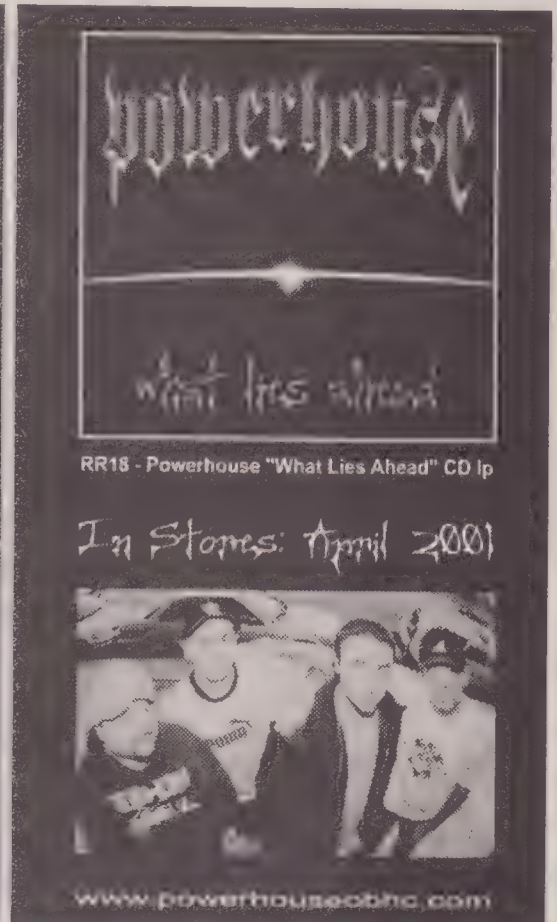
all, it will be amazing.

Skratch: What are the dates that you will be on Warped?

James: We never know these things for sure; last I heard it was July into August.

Skratch: Thank so much!

James: Welcome!



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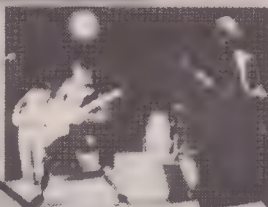
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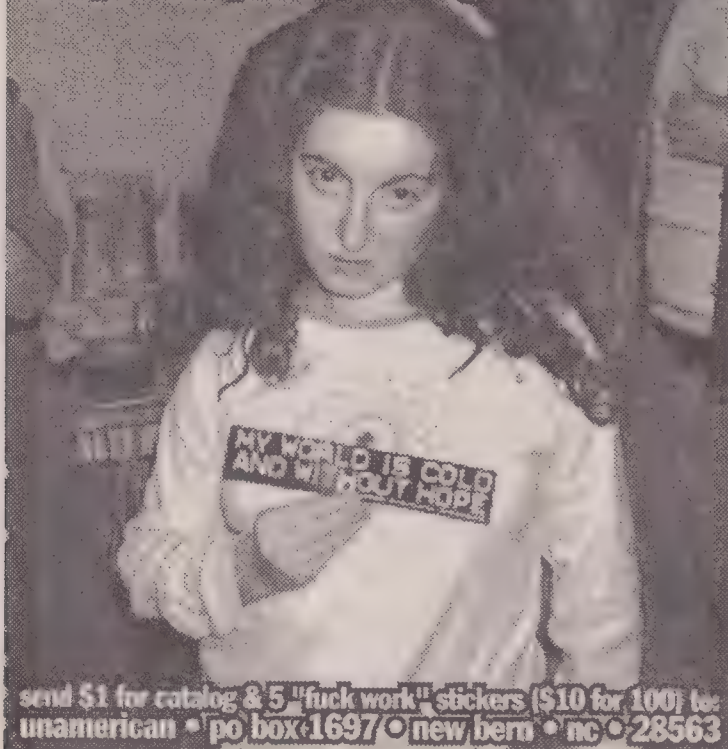
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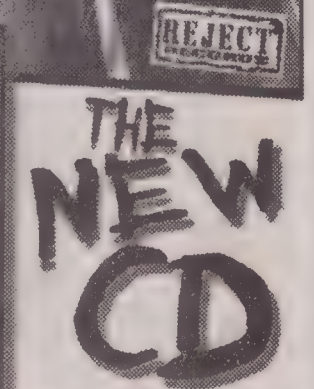
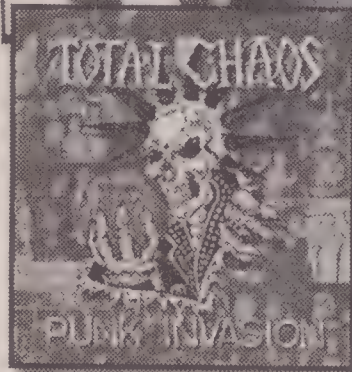


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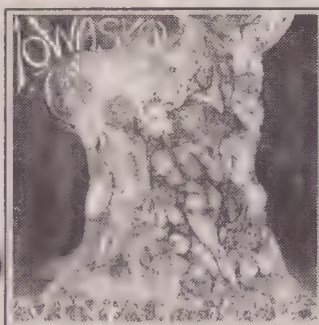
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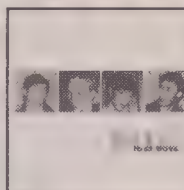


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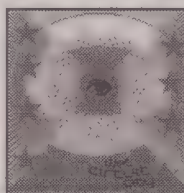


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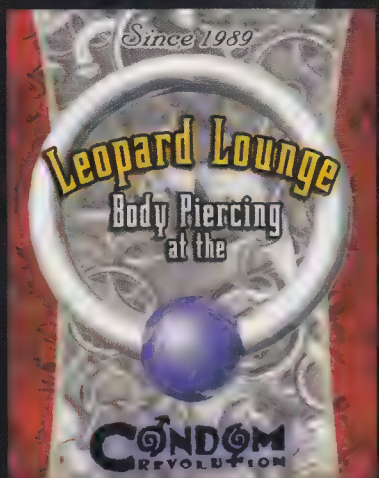
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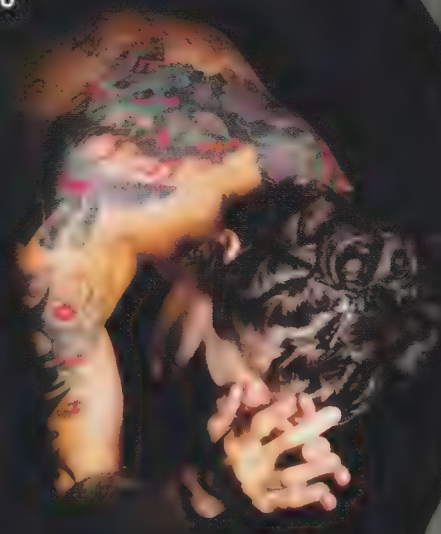


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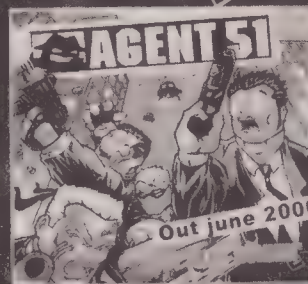
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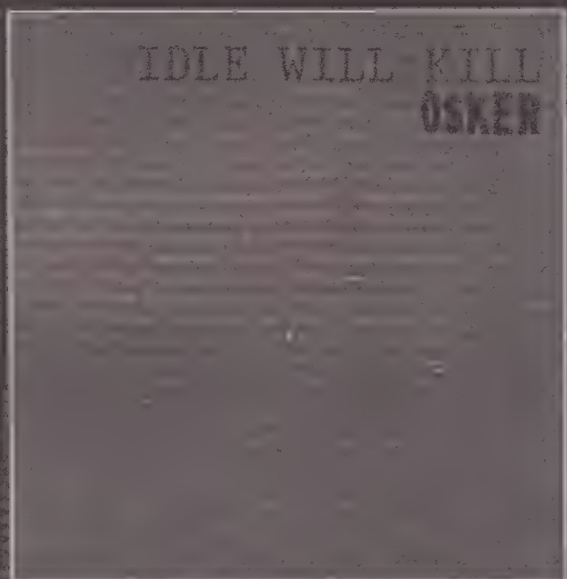
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GLASSEATER

Interview with Glasseater drummer, Julio (eats glass)
By Mindy Molisee

Combining thru records stores can be a tricky job, when looking for new music...So Instead, I decided to ask a friend...when he told me to check out Glasseater, I decided to use the best resource on computers these days...Napster...luckily, I found a wide range of choices on the search and picked up a few songs that sounded interesting...On the first few seconds of the first song, that I happened to listen to, I was practically scared...I was thinking to myself...Is this the right band? But, yes it was...and those screams? They turned into melody, as if aggression and happiness collided and went on as nothing happened...The music was awesome to make it simple...Finally, Glasseater would be picked up by Fearless Records, who would make them available for the world to enjoy...The smooth "collision" of hardcore and punk that make Glasseater "separate itself from their peers in music" is almost comparable to the personality of Julio...the very unpredictable drummer for Glasseater...Stating his beliefs on being Straight Edge and giving me his plans to donate something almost dear to him for a somewhat "good cause", make you wonder what else could be going on in this mind... (If only their was enough time in the world to figure that out.)

JULIO: Are you going to bombard me with real tricky silly questions?

SKRATCH: Yeah, mostly...And only the ones that will make you look like a dork...
JULIO: Oh...but I am sooo much a dork...haha.

SKRATCH: Nah.... I hope fun and serious questions...
JULIO: So, start asking.

SKRATCH: Okay...first off, who are you???
For those readers unaware...
JULIO: My name is Julio, I play drums and sing/scream back-ups...in Glasseater of course...).

SKRATCH: Hey, is screaming while playing the drums a hard thing to do?
JULIO: Hmmm, nah I got used to it kinda quick actually...Singing is a little harder [though], cause I have to place pitch while playing hard as hell...

SKRATCH: Aw yes, I see the difference....

SKRATCH: The first time I heard you guys was the song Face To The Floor...The intro is just pure screams and I was scared!! But it takes a turn to a somewhat poppy pace, to blend almost perfectly with the beginning...How were [you] guys able to come up with this? Style, I mean...

JULIO: Well, we all have a real wide taste of music...we just want to write music that we enjoy playing out and music that we can have fun doing together. We are all

best friends and we like to express the fun times we have by writing this "style" of music. We like to call it rock and roll...haha.

SKRATCH: (sarcastically)...How original!!!
JULIO: You know it.

SKRATCH: What are some of the wide range of bands that you guys look for in influences?

JULIO: Dream Theater, Dag Nasty, Odd Man Out, and All.

SKRATCH: That is pretty wide... Would you say that you guys could put yourself into your own category?

JULIO: Hmmm...well no, cause I think there have been bands before us doing what we do...Boy Sets Fire, Grade, I Hate Myself, Falling Forward...I don't know how they like to classify themselves. But I can definitely hear some comparisons between us and them. We love playing real heavy stuff, as well as real melodic stuff, so we try and mix it in as much as we can...

SKRATCH: Yeah...I can definately hear that!

JULIO: It's hard cause we sometimes draw out some tough guys...as well as teenybopper girls...and the crowds' mix is awesome...But sometimes gets out of hand...

SKRATCH: Yeah?? How so?

JULIO: Like when it gets heavy...kids like to dance...I have no problem dancing. I go nuts when I see Shai Hulud, or BK, or Stretch...and I can be an ass in the pit. But I feel bad cause kids are up front (young kids) and they are singing along, and the kids dancing do silly stuff on purpose to try and hurt them. It's weird, but I guess that's what we get for trying to mix up different blends of hardcore/punk styles...

SKRATCH: Yeah, can I think of how crowds get a shows...But, don't blame it on yourself...

JULIO: All of us in Glasseater try and mix up our blend of sound as best as we can. It's like our little tid bit that we bring to the punk rock table...heheh, in the end it's music, and we are sharing with kids who think just like us or share somewhat of the same mentality which brought all five of us together.

SKRATCH: That is a great philosophy for the mind...I With your love for music...this is what helps produce such great sounds! But the mix is awesome...It gets twice the number of fans...you get the hardcore kids and the melodic loving' ones...

JULIO: We're kind of scared as to how kids will take our sound now...now that we are with Fearless; we are going to be a lot easier to find in stores.

SKRATCH: Yeah...that is true...but don't be scared...Fearless will help...kids love fearless and they in turn should love you...it should come out for the good...

JULIO: And their promotion, for us, will be

sooo much more then we have ever experienced. It should be interesting as to what comes out of it.

SKRATCH: You guys have a long list of bands that you have had the pleasure of playing with...which ones stood out and how have you been able to play with such great bands???

JULIO: Mid Carson July (Pennsylvania), Strike Anywhere (Virginia), and Stretch Armstrong (Stretch Armstrong)...They are just the most amazing group of individuals on this earth.

SKRATCH: There are sooo many bands out there that are considered "New Music"...of those bands, who do you think you would you like to see move higher?

JULIO: Destro.

SKRATCH: Destro?

JULIO: HEHEHE.

SKRATCH: Okay, I'm lost...but never mind that...You guys are about to embark on a big tour this month...how is that going through your mind? Even though I know you guys have done it before, but you are signed to Fearless now...how are you looking forward to your tour? Okay...you already answered!!!

SKRATCH: What are some things that you guys love about being on "the road"?

JULIO: Just getting away from Florida (the flat land.) heheh. Actually, coming to a town, setting up and playing a set...seeing kids happy as all hell, having a good time and singing along to the words/music we put our hearts into to create... that's like the best fucking feeling in the world...it rocks! Damn, I think I have Turret's Syndrome.

SKRATCH: Haha.... let it flow! What is next for Glasseater?

JULIO: Well, right now we are talking to a few real amazing booking agencies...Heheh; I can't name them right now. It'll be the death of me...so in September, expect to see us on the road again...also, our first CD..."miles ahead..." just got re-released by our good friend Hardy (Dead Droid records) www.dead-droidrecords.com...And it brings a brand new slick layout, as well as 2 brand new songs.

SKRATCH: Oh right on...That gives us something else to check out!

JULIO: The 2 new songs on that CD are where we are going with our sound now...so everyone should really look into it...Lumberjack Distribution has them... www.lumberjack-online.com and of course...the release of 7 years bad luck on Fearless...man, this is sooo awesome sounding, it really sounds like night and day from the old version of 7 years...it was actually mixed with time and it sounds just the way we intended it to sound, we are sooo stoked. So, June 12th, everyone get on the Fearless site and get on their ass



about the 7 years CD, I pinky swear you won't be let down.

SKRATCH: How did you guys get hooked up with Fearless???

JULIO: Bob contacted us after hearing a song of ours on a compilation...

SKRATCH: Have you guys been on many other compilations???

JULIO: Well, Dead Droid is doing a tribute to Weezer comp...and that should be out by the end this summer.

SKRATCH: Right on...Do you know any other bands that are going to be featured on that?

JULIO: New Found Glory, Further Seems Forever...it's on the site.

SKRATCH: What songs are you doing?

JULIO: Holiday..."Lets go away for a while, you and I..."-P...with a little Glasseater twist of course:P

SKRATCH: Of course! What are some things that you look forward to in the future...in the band and out of the band?

JULIO: Trying to get our name out as much as possible...Tour whenever an opportunity arises...Promote the hell out of the 7 years bad luck CD...

SKRATCH: How about outside of the band?

JULIO: As for myself... Just continue to do what makes me happy...support the hardcore/punk rock scene...Go to Tallahassee and let my tattoo artist, Mike Burnside, finish up some work on my arms...Go to Erie, PA and let my artist Sharon do some work on my neck/back.... hmmm what else...Just spend as much time with my friends (SEM) as I can...and look into donating a testicle...haha haha.

SKRATCH: Hol-e shit...very funny.

JULIO: The funny thing is that you aren't taking me serious...

SKRATCH: Ahhhh.... I am! That is what is funny!

JULIO: So, I've been looking into this testicle donation...there is a clinic in Tampa that I read about...

SKRATCH: Yeah?

JULIO: It's like donating sperm, but at a whole other level...

SKRATCH: For those who may lose a testicle from cancer or something?

JULIO: I think for a bunch of medical reasons... but in turn you get 60,000 dollars.

SKRATCH: Too bad I don't have one!

JULIO: I'm in a shit load of credit debt...so I'd be off it with that.

SKRATCH...You won't miss it? (That sounded bad)

JULIO: If it really is what it is...I'll be walking around with a prosthetic testicle and a real one.... So, no...because all we really need is one testicle to have babies...I don't mind having a fake one...no biggie...

SKRATCH: What were some things you have fantasized about being in a band when you were younger???

JULIO: I always wanted to be in a music video...I was all about hair bands...so come on, you couldn't blame me.

SKRATCH: They were the center of the universe back then...I thought so...

JULIO: Hahahah. Are you familiar with the term straight edge?

SKRATCH: Who is asking the questions here? Haha...Just kidding...yes I am...

JULIO: Awesome...

SKRATCH: Are you straight edge?

JULIO: oh yes...I've been sXe for a while now...

SKRATCH: Hardcore???

JULIO: Heheh, I guess if you want to classify me. We all came from the hardcore scene, and we still, to this day, support it as much as we can but we feel like our music can be understood by all kinds of kids; straightedge or not...So we don't feel like shoving "STREET BY STREET, BLOCK BY BLOCK" lyrics down anyone's throats...we just like having a good time making music together...

SKRATCH: I mean...are you like 100 percent straight edge?

JULIO: What do you mean by 100 percent? No drugs... at all...no cigarettes, alcohol, nothing...

SKRATCH: Sex?

JULIO: What about it? Sex is good.

SKRATCH: Haha...okay...but no promiscuous sex right?

JULIO: You're referring to hard-line straight edge.... sXe has been mixed up sooo many ways...you can have sex if you're sXe

SKRATCH: Oh okay...

JULIO: BUT...it would be cool if you were safe about it...

SKRATCH: Of course!!! Everyone should be...haha.

JULIO: Lots of people think sXe mans no sex... others think, sXe means only veganism...I'm sXe for myself...I grew up with some real shitty times...so I don't want to end up like that...And I'm true to my con-

victions...Glasseyer isn't a "STRAIGHT EDGE MILITANT" band...We have friends that aren't sXe...and we love them just as much as the next.

SKRATCH: Are all members straight edge?

JULIO: Yah, we are all sXe.

SKRATCH: Okay...question.... Does your beliefs in sXe influence any of the songs that you have?

JULIO: Well, we kind of like keeping our straight edge beliefs to ourselves and away from our songs...but our newest songs...is called Weekend Sellout.

SKRATCH: Weekend Sellout? And what message does that send out?

JULIO: It's about kids who SELLOUT sXe, and all of a sudden they leave you alone and stop being your friends just because they feel too different around you...I believe friendship is much more important than someone being, or not being, sXe...Hell, I will be sXe till the day I die, but that doesn't mean that I will stop talking to a good friend if they sell out, not everyone has the will power, to be sXe...the song pretty much means this...Lots of kids sell their friends out because they feel like they are outcasts just because they aren't sXe anymore...that's not cool, and to us that's not the case. We met lots of our friends from being at shows, and I didn't even know if they were sXe or NOT...so why would I stop being their friends if they stopped being sXe. It's not for everyone. I mean it's been kind of awesome if everyone was. But we can't win them all...

SKRATCH: Right on...I definately know what you mean... I keep most of my friends, no matter what they believe in. (Unless they believe Country music is the best...JK)

Hey, can you tell me what you guys are screaming at the beginning of Face to The Floor?

JULIO: I scream..."As your hands...grip my throat...trying...to flee...but I'm...enclosed...by this rope..." This is one of our most fun songs live.

SKRATCH: Yeah? I can hear it...In the riffs and stuff...it sounds fun!

JULIO: It's just about trying and trying and never giving up, till you finally accomplish what you want...In this case...we got the concept from wrestling ... Ric Flair to be exact. Heheh

SKRATCH: Haha...

JULIO: He used to suck, when he was young...and eventually he became a wrestling legend, the dude is hot shit: -P

SKRATCH: Oooo...yeah? Well, I guess that is all the creative questions I can come up with...;-)...Is there anything at all you would like to add???

JULIO: I little shout out to everyone who has followed us from day numero uno ...Eulogy Records, Ides of March Records, Dead Droid Records... SEM.DESTRO, Stretch Armstrong, Mid Carson July, Strike Anywhere, New Found Glory, Poison The Well, and last Fearless Records for having enough faith in us to sign us to their label...the shit's going to be hot! Thanks!!!
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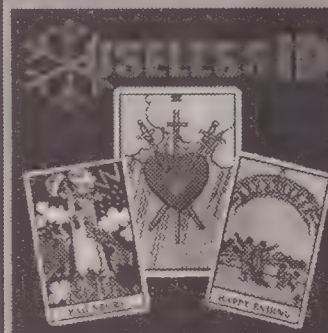
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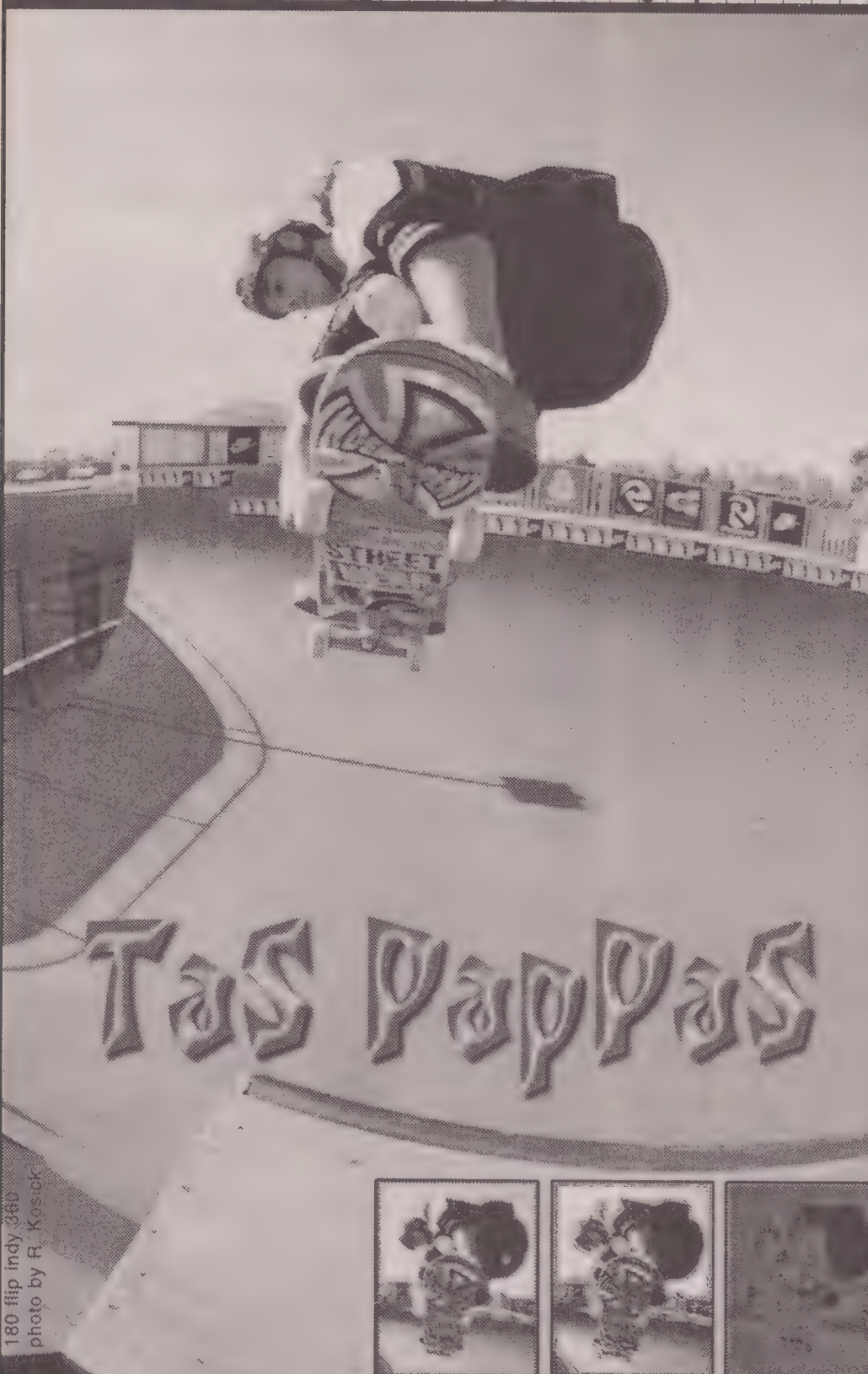


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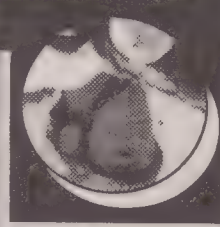


BETTY BLOWTORCH

"My body... Ya know, after years of skating, it gets pretty sore."



180 flip indy 360
photo by R. Kosick



Interview
with
Tas Pappas
by
robot scott

Skratch:
Hello
Tas: Yeah
man.

Skratch: How ya doin'?
Tas: Good.

Skratch: good. You ready to go through a few questions? Do a little psycho analysis on you?
Tas: Yup.

Skratch: So, you're from Australia right?
Tas: Yeah.

Skratch: What part of Australia?
Tas: Melbourne, actually.

Skratch: Oh nice. What can you tell me about Melbourne, that I wouldn't know?
Tas: Um Melbourne, it's a good, clean, new city. Lot of stuff to skate. Good food.

Skratch: What would be the best plate of food you've had in Melbourne?
Tas: I dunno. There's a lot of great food. It's all good, really.

Skratch: It's all good? Nice & healthy? Cool. So, you've grown up there? How old are you?
Tas: I'm 25.

Skratch: You're 25? Alright. Do you think you've been through a pretty tough life?
Tas: Nah, I wouldn't say a tough life.

Skratch: No?
Tas: No, I'd say a colorful one.

Skratch: Colorful? In the way of a lot of traveling?
Tas: Yeah, a lot of traveling.

Skratch: That's good. Not a lot of people get to do that at 25.
Tas: Yeah, it's been pretty cool.

Skratch: When did you start skating?
Tas: I started when I was like 12, I think.

Skratch: That's pretty good. What was the first deck you ever wrote on?

Tas: The first board I had was a Veriflex Shock Treatment.

Skratch: Ooh.
Tas: I got that for my birthday and then I got a...

Skratch: What was that? About \$29 maybe?
Tas: No, in Australia it was like \$100.

Skratch: Oh shit.
Tas: It was complete.

Skratch: Oh, it was complete?



"I did some ad where I was posing as a toilet and I was nude and they painted me white and a chick was about to sit in my lap and they did a write up on it."



Tas: Yeah.

Skratch: What's the best board you've ever ridden on?
Tas: Best board? The one I'm riding at the moment. Vision will make 'em for me.

Skratch: Nice.
Tas: Yeah, it's sick. Perfect for ridin'. Nice skate concave. All symmetrical for me. It's good.

Skratch: Is it a custom one?
Tas: Yeah.

Skratch: Nice. So, you can basically just say, "Hey, give me a new board. This is what I

that exactly?
Tas: Just, Tas.

Skratch: What do you like about it?
Tas: Everything, cuz I helped design it. Everything I liked in a shoe, I just put into this one and it came out pretty sick. The best shoe that they have.

Skratch: Very cool.
Tas: Yeah, real good to skate in.

Skratch: And you're gonna be in this years X-Games?
Tas: Yeah.

Skratch: So, what's your goal

trick?

Tas: Favorite trick, I've got a bunch of them. I can't say one of them is my favorite. Really when it comes down to tricks, there's too many to pick a favorite.

Skratch: Ok. I see. What's one of the hardest tricks that you've learned?
Tas: Fakey Heel Flip 540's. Just stuff like that, there's too many.

Skratch: I see. What's probably the biggest area you've gone?

Tas: I rode a big ramp for a bit but we didn't get to ride it

"...like when I first came to this country. I'd be like, "Who's this cunt or whatever?" A lot of girls would get really offended."

want."

Tas: Totally.

Skratch: Really?
Tas: Yeah.

Skratch: Hmm. That's pretty cool. You gotta like that.
Tas: Yeah. It's good.

Skratch: So, you've been quite a veteran of the World Cup, you could say?
Tas: Uh, yeah, I've been here & there. Yeah, I've done it for a while.

Skratch: So, 1996 you were a World Cup champion?
Tas: Yeah. Yeah, but then I got injured and had a broken back and then I had torn ligaments in my knees and I was out for two years.

Skratch: That's pretty serious to break your back like that.
Tas: It's called a spinalization, it's where one of the blocks loosens up.

Skratch: That's a really sensitive area isn't it?
Tas: Yeah.

Skratch: Very sensitive. Wow. So, how did you condition to get back into skating?
Tas: Healthy, getting strong, doing some ab work.

Skratch: Some abs?
Tas: Yeah, getting strapped and strong to hold the back in place.

Skratch: So, were you at the doctor all the time?
Tas: I was just training.

Skratch: Personal trainer and whatnot?
Tas: Yeah, now my father trains me.

Skratch: Oh! Ok. Very nice. What does your father do?
Tas: He's a Jujitsu instructor.

Skratch: Geez. So, he taught you some moves?
Tas: Yeah, a little bit hefe, a little bit there but I'm more into skating than that.

Skratch: Yeah. You got a new pro model shoe.
Tas: Yup.

Skratch: What's the name of

for the X-Games?
Tas: Hopefully winning.

Skratch: (laughs) You feeling pretty good about it?
Tas: Um, yeah, if everything goes planned. It should go alright. Whatever happens on the day, there's a lot of other good skaters out there. I'll do my best.

Skratch: So, you're pretty modest about your skating?
Tas: I try to be.

Skratch: That's good. What's your goal when you're like 30?
Tas: Make lots of money & look out for my body.

Skratch: (chuckles)
Tas: It's pretty wrecked.

Skratch: What's wrecked?
Tas: My body. Ya know, after years of skating, it gets pretty sore.

Skratch: Yeah
Tas: You just gotta stay healthy.

Skratch: That's cool. You're gonna be in Europe. Is that gonna be coming up soon?
Tas: That's coming up real soon. Going over to do all those contest.

Skratch: Where do you find your biggest following as far as when you're skating? Like what country?
Tas: Um, Germany's pretty sick. Goes off for skating there. I love it.

Skratch: Really?
Tas: America too. Everywhere these days. Everyone's into it.

Skratch: Nice.
Tas: It's sick. It's growing.

Skratch: Are you soon gonna be a character on any video games coming up?
Tas: No, not that I know of.

Skratch: You wouldn't mind?
Tas: No. I'd see what it was all about first and then decide.

Skratch: What about action figures?
Tas: I dunno. We'll see. Ya never know. Doubt it.

Skratch: What's your favorite

that long. I did like 13 foot air, 14 foot air.

Skratch: How many?
Tas: 14 foot air.

Skratch: 14 foot air huh? What does that feel like? Is that pretty scary or what?
Tas: Well, it was on that super big ramp.

Skratch: I see. Where was that?
Tas: It was in San Diego somewhere.

Skratch: So, I understand you have something against feminist groups or something like that.
Tas: I don't have nothing against feminists groups. I do my thing & if they're not happy with it, they're not happy with it.

Skratch: What wouldn't they be happy with?
Tas: Well, I did some ad where I was posing as a toilet and I was nude and they painted me white and a chick was about to sit in my lap, and they did a write up on it. Some website I went to thought it was sexist or whatever & that I was exploiting women. I was the one that was actually being exploited. I was the one that was nude.

Skratch: Sounds like you were exploiting toilets.
Tas: Exploiting myself. No one cares. No big deal. The more publicity you get... Bring it on!

Skratch: Do you have any shit to talk to get you some publicity in this interview?
Tas: No, not really.

Skratch: No? Nothing too exciting?
Tas: No, we've got a new video coming out. That'll pretty much be it.

Skratch: What's gonna be going on in the video besides you riding? Any funny interesting stuff?

Tas: Some inetersting stuff. You'll have to get it to see.

Skratch: Ahh.
Tas: It's like no other video.

Skratch: Really? Is it gonna be more interesting than Jackass?

Tas: Oh yes.

Skratch: What's the name of the video?

Tas: The name of the video is Binge & Purge.

Skratch: (chuckles) Any toilets in this one?

Tas: Um, possibly. There may be scenarios involving one maybe.

Skratch: That's what I always look for in a film, scenarios involving toilets.

Tas: (laughs) yeah.

Skratch: So, who's in that besides yourself?

Tas: We got a bunch of people. We're still organizing everything.

Skratch: Is this gonna be released by Vision?

Tas: No. We're actually doing it. It's a friend of ours, at a production company, we're working with them.

Skratch: Oh nice.

Tas: Yeah, Vision is sponsoring it & Billabong is sponsoring and a couple of other people we're talking to.

Skratch: So, obviously skating is a huge part of your life. Is it pretty much you eat, drink and sleep it? Are you constantly thinking about it?

Tas: It gets boring after a while.

Skratch: So, you're not obsessive about it?

Tas: Nah, I get obsessive about it, but I also have other things to do.

Skratch: What other things do you do in your spare time?

Tas: Sing in my band. My brother sends me songs from Australia & then I lay the tracks down.

Skratch: I heard you guys are...

Tas: Gudamunkus

Skratch: Gudamunkus, what does that mean?

Tas: Oh, I made it up years ago when I was partying. It sorta came out one night.

Skratch: What did it mean when it first came out?

Tas: Whatever you want it to mean, really.

Skratch: I dunno. It sounds like something kinda dirty.

Tas: It is.

Skratch: It is? Ok.

Tas: That's for you to work out.

Skratch: Is it in the video?

Tas: Maybe.

Skratch: Ok. What's the difference between international skaters and American skaters? Is there a different psyche? Is there a different style? What do you think?

Tas: Just the different countries they come from, that's it.

Skratch: So, if you were out here versus in Australia, same technique

and everything?

Tas: Riding a skateboard is riding a skateboard.

Skratch: Ok. Cuz I was hoping if I went to Australia that I might skate better.

Tas: No. Well, maybe cuz you're in Australia.

Skratch: That's cool. What's the thoughts from Australians about American people? What's the little things they say?

Tas: In Australia we use the word cunt a lot.

Skratch: Cunt?

Tas: Yeah. I guess it's not the big deal. I mean, I suppose it is in certain areas. We say it a lot more, like when I first came to this country. I'd be like, "Who's this cunt or whatever?" A lot of girls would get really offended.

Skratch: In Australia they're a bit more liberal than out here right?

Tas: Yeah.

Skratch: With TV and everything right?

Tas: Well, yeah.

Skratch: I see. So, about your band, what kind of music do you guys play?

Tas: It's weird. Our favorites; Faith No More, Metallica, a bit of death metal, Firehouse, Rush.

Skratch: Wow. All that stuff's pretty old huh? Is it coming back or what?

Tas: I'm just telling you the past people we like.

Skratch: I see.

Tas: Our shit sounds completely different than that.

Skratch: You guys kinda have those as a little bit of influences?

Tas: Yeah.

Skratch: Did you say you sing?

Tas: Yeah.

Skratch: Is it harder to understand you when you sing or when you talk? With your accent, does it kind of go away a little bit?

Tas: I dunno. You have to listen to it again and find out.

Skratch: (chuckles) So, what's your goal as far as with the World Cup? Do you think you can clinch it again?

Tas: Sure, anyone can. You just gotta stay clear of injuries.

Skratch: What kind of regular training do you prepare for that?

Tas: Just skate.

Skratch: How many hours are you putting in for that?

Tas: I dunno, most days, for like two to three hours a day.

Skratch: Have you noticed a point where you kinda need to stop, as far as hours per day where you gonna start injuring yourself if you do it too long?

Tas: You just get too tired.

Skratch: That's a pretty good sign right there? How did Tony Hawk

with the 900, how did he land that? He was exhausted.

Tas: I don't know.

Skratch: It was all mental huh?

Tas: Yeah, I suppose so.

Skratch: Would you say skating is a good amount mental?

Tas: It's all mental.

Skratch: How do you psych yourself out? You just totally believe in yourself?

Tas: You just skate for a while & things just start coming to you.

Skratch: You basically build confidence as you go?

Tas: Yeah.

Skratch: That makes sense. What do you like motivate yourself? Music, thoughts in your head, before you skate...

Tas: I just go on the ramp and skate, do my deal, do the routine. That usually just gets me going.

Skratch: Wow. Very basic.

Tas: The thing is, as much as you do it, as much as you skate, is as much as it's gonna pay off.

Skratch: What age do you think you were at your peak or do you think...

Tas: You can peak at any time up to 35.

Skratch: You in genereal or anyone?

Tas: Anyone.

Skratch: Really?

Tas: Yeah, if they stay healthy.

Skratch: That makes sense. What are your sponsors these days?

Tas: I'm with Vision Street Wear, Independence Boards, Billabong Clothing, Independence.

Skratch: Oh. Ok. Very nice. Is there anything else you'd like to tell me that's coming up for you?

Tas: Nah, just look out for these videos that are gonna be out soon.

Skratch: When will that be?

Tas: Two to three months.

Skratch: Did you get asked or even consider being part of Warped Tour?

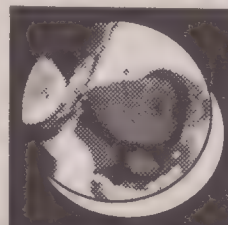
Tas: I haven't really thought about it but yeah, I suppose. Yeah, just cuz I'm busy doing my deal.

Skratch: You've got a lot of stuff going as it is.

Tas: Yeah.

Skratch: Ok great. It was a pleasure talking to you. Good luck with everything and I appreciate it.

Tas: Yeah, same here.



"The thing is, as much as you do it, as much as you skate, is as much as it's gonna pay off."

BEN BEASLEY

frontside air



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PAULO DIAZ



frontside bluntside

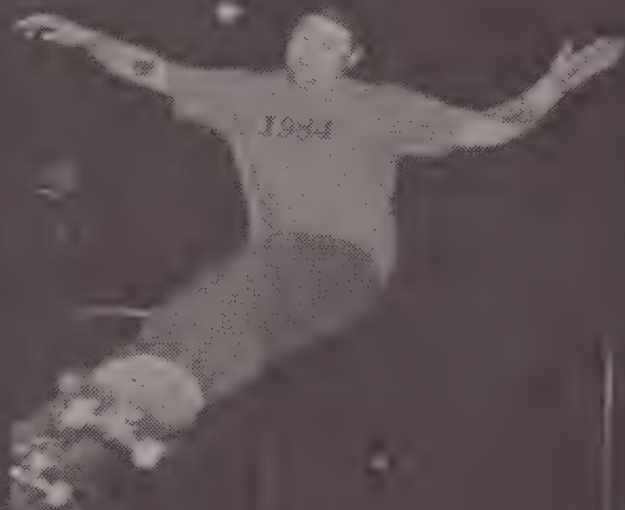
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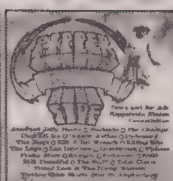


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big d and the kids table

Big D Interview by William Galindo
Interview with Steve, bassist
Steve: bass
Dave: vocals
Mark: marching trombone, vocals
Dan: trumpet
Chris: sax
Jason: drums
Sean: guitar
Paul: trombone

Skratch: I noticed Dan broke his arm, how did that happen?

Steve: We were in El Paso, Texas outside the club we were playing at, and there was a drop off, about 2.5-3 feet, and he oiled off of it and when he came down, he fell off his board and put his wrist down to break the impact and just smashed his wrist on the ground.

Skratch: Did he just start skateboarding?

Steve: No, he's been skating for a while, I don't know what happened. He just lost it and broke his wrist in three places.

Skratch: When exactly did this happen?

Steve: It was about five days ago.
(Laughs)

Skratch: How did you come up with the name Big D and the Kids Table?

Steve: It had to do with a commercial that Dave saw on TV. It was a long distance commercial. It was like, "You can call Fred in Alabama for ten cents a minute," and it showed a picture of Fred waving his hand. "You can call Jim in Seattle for ten cents a minute or you can call big d and the table", and it showed this huge guy with a table next to him. It sort of came from there and Dave was like, "YA! Good idea." We were all just kinda "huh?", but we couldn't think of anything better, so we were like, sounds cool, well use it.

Skratch: Are you an original member of the band?

Steve: Yeah, myself, Mark and Dave first got together and started playing and then slowly Mark recruited all the horn players and stuff. So far there is six out of the (original) eight, right now.

Skratch: How did you guys all get together?

Steve: We were all going to school in Boston and I met Mark within the first month of the school year, and then we started playing. Slowly after a year we started to develop enough material to play shows.

Skratch: How is the "Oh Yeah!" tour coming along?

Steve: This tour has been great! We've had an amazing time. Some awesome shows. We played Chicago, which was like so good, Lawrence Arms is from Chicago and MU330 does really well in Chicago. We had a killer show in Montreal, we also played Boston, which is our hometown, and we did really, really well there. Some of the other shows...all the shows have been really fun. The crowd participation has been great. We played in Hollywood last night, and it wasn't as half as good as this show, but people were still into it.

Skratch: Why is that? Were there not as many people?

Steve: The crowd was a little bit different; for the most part the crowd was older. We have never played in Hollywood before, so it was kinda like the Hollywood people were checking us out. The vibe is different than it is over here. Like here, we've played her once before and it was a really big show and the kids were really into it. Like I think a lot of the kids that went to the last show came back out to this one and they really enjoyed it.

Skratch: So do you have any interesting band stories from this tour?

Steve: On this tour? No, nothing like really, really memorable. One time, a couple of tours back we left our old trombone player, Gabe, at a rest stop. (What happened was)

sorts of crazy stuff. Um... a lot of Allstonians, which is a ska band, they are awesome, they are really, really good guys and, um, I dunno. I've been caught in a trap, where I listen to the same things over and over again. However, there are a couple of bands, have you ever heard of the Lillingtons?

Skratch: Lillingtons? Yeah, actually I have heard of them before.

Steve: Awesome! I've been dying, this whole tour. I've been driving around to every indie record store looking for their CD, which I saw an advertisement for in Skcratch. And I'm like, "Ah, I gotta find this CD" 'cause I have the older one and I can't find it anywhere, it's killing me.

Skratch: They might have that CD in Greene Records, in Tustin.

Steve: Really? I've never going to make it though, 'cause were going to Berkley tomorrow. But that band is awesome! So good! I'm sure I'll find it though, because were going to Berkley and were going to be in Northern California for a couple of days. I'll ask Mark, cause his dad lives in San Jose and he knows all the stuff out there, and I could ask Mike Park too.

Skratch: Speaking of Mike Park, how did you guys get hooked up with Asian Man Records?



We pulled over at the side of a highway, and we had meet these people driving, we started writing signs to them, so they pulled over and they lived right by there, so they come back and had made us lunch and take showers and stuff at their house, because we hadn't had a shower in a couple of days. As we were pulling away from the rest stop to go to their house we went, "Ah man, we forgot Gabe!" A couple of people where in the car in front of us and we had to drive all the way to their house, which was twenty minutes away, and we were like, "Um, we forgot Gabe." And we drive back to pick him up... he was pretty bummed out about that. (Laughs) He became a little bit resentful to us after that.

Skratch: Oh, really?

Steve: Well, maybe for a couple of days anyway.

Skratch: So what kind of music are you listening to right now?

Steve: Me? Personally? I listen to a lot of The Clash, a lot of NOFX. My favorite band right now is this band _____, and I dunno if you have heard of them before. They are sort of a really, really weird, almost rock/rap, kinda jam band. They started off as being these two guys that just did something on their 4-track and drum machine and just all

Steve: It was sort of like an ongoing process. Mark is originally from Northern California and he was in bands while he went to high school out there. His bands would open up for Skankin Pickle, and so Mike and Mark would stay in touch with him. I went to high school in LA for the last two years of school, so I knew who Sublime and Skankin Pickle was, so when I was out there and meet up with Mark he was like, "Oh my god, you know who these bands are!?" So we started talking about Dill Records and stuff, and we really watched Dill, then when the whole Asian Man thing came out of that, we kept our eyes on Asian Man, and Mark stayed in touch with Mike. We gave our demo and old CD, as we developed as a band, and finally one day, Mark called Mike, and Mike asked him if he wanted Asian Man to put out our record. We were like absolutely, because we had put it out on our own label before.

Skratch: Fork in Hand Records?

Steve: Yeah, it was a really, really awesome opportunity, so we were really excited about that.

Skratch: Didn't Big D get nominated for the best ska band in the Boston Music Awards?

Steve: Yeah, actually we lost. The awards

ceremony was last night and Bim Skala Bim won. They have won like fourteen times.

Skratch: So did anyone actually live in 51 Gardner before?

Steve: Yeah, Mark, Dave and our sax player, Chris, lived there.

Skratch: Where they living in the house while they were in the band?

Steve: Yes, this was when they were in the band. What happened was, during the summer, no one wanted to go back to our houses and whenever we went across the country. So they all had friends in the house, they got together and were like, "We'll sublet it for the summer while you guys are away on tour." So the three of them and our other friend, Aaron, lived there.

Skratch: What's going on with the house now?

Steve: The funny thing about it is some of our friends. It's totally random, like we happened to find out, because the house that we live in now is just around the corner from 51 Gardner, and one of our roommates best friend lives in 51 Gardner.

Skratch: Is the picture of that house, in your CD, 51 Gardner?

Steve: Yeah, it was actually two apartments, the first floor was one apartment and the second floor was another apartment. They lived on the first floor.

Skratch: Have you ever lived there?

Steve: No I didn't live there. The place we live in now is an awesome house. It rivals 51 Gardner, but it's not quite the same.

Skratch: Does the whole band live in that house now?

Steve: Five of the band members live in it.

Skratch: That sounds like a lot of fun.

Steve: It's an awesome house; there are also four other people that live there, so it's huge.

Skratch: What are your views on Napster?

Steve: Um, I kinda had mixed feelings for a while because someone came up to me before and said, "I don't need to buy your record now, because I got the whole thing off Napster. But at the same time, the one person that said that, there has been like twenty/thirty kids that were coming up to me and saying, 'I heard about you guys because of Napster.'" So I think it's worth it.

Skratch: Yeah as long as people still buy records from the smaller bands, it's cool!

Steve: The other thing is, a lot of the music I download from

Skratch: Why do you say that?

Steve: Because I have my last words, but yeah, I'm just excited to be back in California and I love it here. It's awesome; I really wish we come back soon. Hopefully we will. Were going to Europe.

Skratch: Really, with who?

Steve: Just by ourselves. Asian Man has a booking agent out there. The Lawrence Arms works with them and so does MU330. All the bands work with this guy, Ian, from Hidden Talent Booking. He got us out there, we were there before this tour for five weeks. We're planning on going back in November.

Skratch: Hey weren't you guys on the Ska Parade like a few years ago?

Steve: Yeah.

Skratch: Did you guys play any shows when you were out here?

Steve: Yeah, it was really weird. Louis, from Steady Beat Records, got us a gig at this place.

Skratch: Was it Koo's Cafe?

Steve: Yeah, we played there too.

Skratch: I was going to go, but I wasn't sure if the show was still going on.

Steve: You would have been one of three people that were there. This kid Adam, that had a record label called Bankshot Records, his sister and her friend were the only people there. Yeah, we played there and at this Mexican restaurant, I forgot the name of it, but Louis hooked us up with it. Then we went up to Northern California. We played like two shows and we drove back. Yeah, once we drove from California to Boston, it took fifty-five hours. The only thing we did was stop to eat and go to the restroom. There was eleven of us in the van, so we just traded shifts driving.

Skratch: Alright, thanks a lot of the interview.

One time, a couple of tours back we left our old trombone player, Gabe, at a rest stop.

Napster is stuff that I'd never go out and buy or stuff I already have a copy of and I just want to listen to it at work... Since I got fired though, I don't have a job anymore.

Skratch: Why did you get fired?

Steve: They forced me to quit because I asked for time off to tour, so I'm currently unemployed.

Skratch: Do you really need a job though?

Steve: I'm gonna when I get back, I'm officially in debt because I just bought a brand new bass before we left on this tour. That just put in the hole.

Skratch: So do you have last words?

Steve: Um, I hope I'm not dying, right now...
(Laughs)

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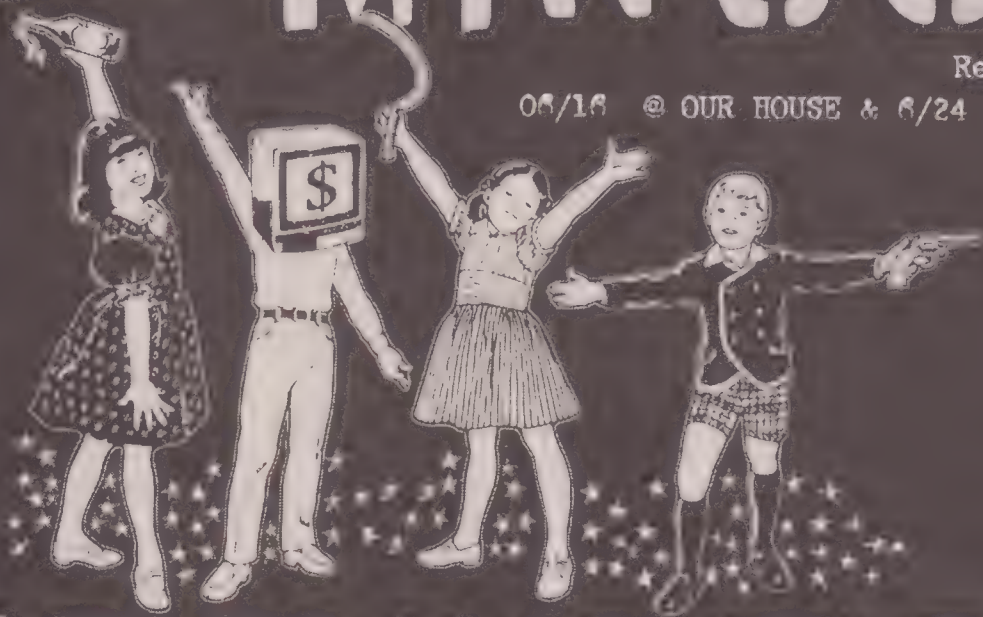
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THE START

THE START INTERVIEW with Amy

AMY: Hilo.

SKRATCH: Hi. Is this Amy?

AMY: Yes

SKRATCH: How you doing?

AMY: I'm good. I'm rolling down the 5 in a van.

Start.

SKRATCH: So, what are you guys starting?

AMY: (laughs hard) What are we starting or are we just the start? That's the question.

SKRATCH: THAT is the question.

AMY: Ya know, I have to be really careful with what I say.

SKRATCH: Ok

SKRATCH: Oh my god. Where ya guys going?
AMY: We're going to Vacaville.

SKRATCH: Wow. So, you guys ARE The Start?

AMY: (chuckles) Yeah, we are The

AMY: Ya wanna know where the name came from?

SKRATCH: Yes

AMY: We had lost our first name, due to legalities, and we were left back at The Start.

SKRATCH: Ooh. That makes sense.

AMY: Yeah, and wasn't that the easiest name, right?

SKRATCH: Yeah.

AMY: And remarkably, that was available.

SKRATCH: (chuckles)

AMY: So, yeah, not to be cocky or anything like that, but we'd like to think we are starting a new wave, a new wave of new music.

SKRATCH: Right, you guys kinda have a mod, or a modern retro type thing going on?

AMY: We took a lot in influences from the past and tried to do it in our own way, and cuz we have pretty short attention spans and we're not key on stealing things, especially

things that are good (cracks up at herself).

SKRATCH: Wow! Short attention spans huh? I hope you remember this interview.

AMY: I'm sure I will. You know, we're not keen on sticking to one particular style, ya know, from song to song. It has a continuous flow, but all the songs are definitely different from one another.

SKRATCH: So, you guys have influences like The Cure, Buzzcocks, Fugazi, Jane's Addiction; that's a good mixture right there.

AMY: Oh yeah. It doesn't necessarily appear in the music so much, but maybe in the [way] we approach life but it's definitely some of like the late 70's, post-punk, next wave bands...were like, our heroes. Robert Smith, my GOD! If I could only be him...

SKRATCH: (jokes) Why can't I be you?

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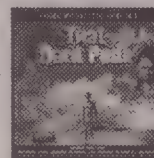


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AMY: (enthusiastically) Exactly!

SKRATCH: So basically, The Start is, Amy Echoes on vocals, Jamie Miller on guitar-synthesizer, he does back up vocals. Correct? Scott Ellis on drums, Jeff Jaeger on bass and vocals?

AMY: Yeah.

SKRATCH: Now, it's a four piece. What would you say you all share in common?

AMY: That's really strange. There's so much that we have in common, especially our musical tastes, but, I guess we're really like-minded.... GOD! There are SO many different ways. You would not believe how well we get along!

SKRATCH: You guys do a lot of touring?

AMY: Actually, we're on our first tour RIGHT NOW, our very, very first tour

SKRATCH: Tell me about that

AMY: We went to Arizona, it started as sort of a secret tour, cuz once we got out there, we realized we hadn't been advertised for a bunch of the shows

SKRATCH: Oh, that's not good.

AMY: Well, it was kinda good though cuz we got to kinda get our legs, get our tour legs up before anybody knew we were gonna be there. We got to get a little more ready than we had been, in a public private of sorts. Ya know, no expectations, therefore we didn't have to be good.

SKRATCH: Now, what would you say,

this is kind of an odd questions, but being an attractive female lead singer, would that be an advantage for the band? What are the pros & cons of that? Ya know, you're an attractive girl, and you definitely stand out in the press photos. How do you think that affects the band?

AMY: I think it's generally a positive thing, I guess. It depends on what kind of crowds. A lot of times it can be a little bit annoying if we're performing in front not to be male bashing BUT, testosterone-driven crowds that are more interested in looking... or perceiving that seeing a women on stage, they expect them to take their clothes off

SKRATCH: So, you've heard requests like that when you're playing live?

AMY: Oh Yeah!

SKRATCH: What's the raunchiest thing you've heard?

AMY: Its never really raunchy or original, it's usually just like, SHOW ME YOUR TITS or take your clothes off! It's nothing really new, it's been going on for years & years. Most females have experienced that

SKRATCH: Do you think there's a little more respect for females that rock now as opposed to females 10 years ago?

AMY: I thought that maybe there was, but now that I've been out here for a short week

SKRATCH: What do you mean by 'out here'?

AMY: Out on tour

SKRATCH: Oh, ok

AMY: I kinda am starting to realize that it's the

same boys club that it's always been. Which is no big deal, a challenge is always good. It also gives us an advantage in a backward way. We have a bunch of apples and oranges. We're different & we stick out. Different is good

SKRATCH: Who would be the sweetest fruit in the bunch?

AMY (Laughs, turns away from phone-to others in the car) Hey guys, he wants to know who would be the sweetest fruit in the bunch. (Everyone chuckles) Um, I dunno, we're all just sweet in our own special way

SKRATCH: Oh, such a nice warm cozy interview. So, now do you guys play with punk bands a lot?

AMY: Actually, we haven't really played a lot of shows, yet. It's sort of half & half

SKRATCH: How long have you guys been together?

AMY: We've been together two years, but we recorded and sort of went to sleep for a while

SKRATCH: Ok. Tell me about this record label you're on. I don't know much about them

AMY: Basically, it's a brand new record label, it's really funny, I think, cuz we're their first signing and they're called, The Label, and we're THE Start

SKRATCH: Wow. That's funny. And this is THE Interview

AMY (cracks up) Yeah, The interview! I don't know if you're familiar with The Firm, they're a management company? And it's (The Label)

The Firm's record label

SKRATCH: Ok

AMY: And on their management they have a very diverse bunch of performers, from Korn to the Backstreet Boys

SKRATCH: Wow! That's kind of a weird fit

AMY: And Sisqo

SKRATCH: Isn't that kinda odd that you're kinda in that roster?

AMY: Well, we're not really in the roster, cuz we're on the label side. That's all management

SKRATCH: So, they do not manage you?

AMY: No

SKRATCH: Ok. What do you want to see happen in the next two years for The Start?

AMY: I'd hopefully like to help be a part of some necessary change in music, modern music. The current state of music, I don't know if you've noticed?

SKRATCH: Uh huh. The whole agro thing or what?

AMY: Well, there was a time when alternative really meant alternative. I mean, does anybody remember the beauty of 1991? Lollapalooza was probably one the best experiences of my entire life

SKRATCH: Yeah, and then it went down hill after the next couple right?

AMY: Suzie & the Banshees, Rollins Band, Ice-T, it was the best day ever.

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SKRATCH: Jane's Addiction, Nine Inch Nails
AMY: Nine Inch Nails! Oh MY God! It was so beautiful!

SKRATCH: What kind of punk bands do you like?

AMY: My favorites are the old stuff, of course, the Clash, Buzzcocks, Love Crash, things along that line.

SKRATCH: Cool. What do you think about punk rock today?

AMY: Punk rock? I'm really into the Swedish punk rock right now. I'm really rocking a lot of the burning heart bands, like the Hive & International Noise Conspiracy, things of that nature. That's making me happy right now.

SKRATCH: Yeah, International Noise Conspiracy, yeah, definitely a cool band. So what would be a dream tour? If you had three bands you were playing with, who would be your dream tour date-what bands?

AMY: Ooh! That'd be hard. It'd be hard to pick one. But of course I'm gonna say The Cure, Ooh! It's kinda dark but we'll take the dark tour first, for the dark one I'd like to go out with The Cure, Bauhaus, Suzie & the Banshees, but we'd have to get those bands back together.

SKRATCH: Wow

AMY: And for the right tour... Jamie says Foo Fighters, I'd like to go out with Jane's Addiction in 1991 (laughs)! I'd like being on the first lollapalooza. How about that?

SKRATCH: Geez, that's gonna be a hard wish to grant true.

AMY: I know, but I dunno, there's so many new bands, upcoming bands that would be fun as hell to go out with.

SKRATCH: Ah, I see. Are there any bands that you'd like to have a fistfight with, at warped tour?

AMY: A fistfight?

SKRATCH: Yeah, anybody you wanna just vent some anger on?

AMY: No.

SKRATCH: No? How about anybody you'd like to just go up & hug & kiss 'em?

AMY: I'd probably go up & hug & kiss everybody, but I heard Weezer's not gonna be there for me to hug & kiss.

SKRATCH: Oh.

AMY: That's who I would have hugged & kissed first.

SKRATCH: Wow! That's too bad. Murder City devils was gonna play too but they're not on it as well.

AMY: Really? GOD! What's happening?!?

SKRATCH: I dunno. What other stuff do you want as far as what's the bands goal?

AMY: I think we wanna play, we wanna play, we wanna play and we're doing that right now so... It'd be funner to play for a lot more people (laughs loudly).

SKRATCH: Just gotta get some more promotion for your tour dates, huh?

AMY: Well, yeah, we get what we give out and we really haven't done anything yet. We

have a record out yet; we don't have promotion out yet. So, this is sorta of like the little warm up.

SKRATCH: Paying your dues type of thing?
AMY: Yeah.

SKRATCH: And you guys are all from LA?
AMY: Yeah.

SKRATCH: Ok, cool. How do you like LA?
AMY: I LOVE the neighborhood that I live in.

SKRATCH: Where's that?
AMY: I live on the eastside of LA, Silver Lake,

Feliz.

SKRATCH: There's kinda like glamour, fashion type thing going on over there huh? Kinda glammy?

AMY: No! I don't think so! No, I think it's really cool; a lot of good music, all artists, and old people and musicians, and really cheap diners and it's great, it's just nice. Great people, I can walk to the movie theatre, I like that.

SKRATCH: That's nice.



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AMY: [I] can walk to pretty much anything I need, which is nice since nobody walks in LA.

SKRATCH: (Laughs)
AMY: Yeah, I HAD to say that!

SKRATCH: That's good. I like that. So, what's the deal with you & Human Waste Project?

AMY: The deal is that Human Waste project is broken up! (Creaks up)

SKRATCH: Are they an influence to you?
AMY: That was my band.

SKRATCH: (Sounding confused) That was YOUR band?

AMY: I was the singer for Human Waste Project!!

SKRATCH: (high pitched squeaky voice) What!?!?

AMY: I guess I could say that they are a big influence on me (laughs loudly).

SKRATCH: Oh my god! I gotta do my research next time. Now didn't Human Waste Project play on a Lollapalooza or something of that sort?

AMY: Yeah, we did a side stage at Lollapalooza.

SKRATCH: Weren't you in like, complete red- your body or something?

AMY: I wasn't, our guitar player was.

SKRATCH: Ooh. I walked right by him at Lollapalooza.

AMY: Oh my god, he was giving everybody hugs and getting his redness all over everything. It was really funny!

SKRATCH: Now what did you have going? Cuz you guys were all pretty much decked out.

AMY: Um, I can't even literally remember. I was probably rockin' the traditional catholic schoolgirl look, like I usually did back in those days.

SKRATCH: Oh. Did Sonic Youth play that show?

AMY: That WAS Sonic Youth! Yes!

SKRATCH: Now, did you get...?

AMY: (cuts in excitedly) And on our stage...the fabulous Porno for Pyros. One of the better days of my life, I think.

SKRATCH: That's a great show. I remember seeing you guys, at that show. I definitely remember the red.

AMY: Wow!

SKRATCH: Did you get to meet Thurston Moore of Sonic Youth?

AMY: Actually, no. Not that day. But did that same year, I waited on him while I was waiting tables.

SKRATCH: Cool. Could that guy be any fuckin' taller?

AMY: He's huge!

SKRATCH: Unbelievable.

AMY: Massive.

SKRATCH: He's the nicest guy, isn't he?

AMY: So sweet. I don't know though, cuz I only took his egg order.

SKRATCH: (chuckles) Egg order? There wasn't any fertilization was there?

AMY: Hahaha. No, no fertilization

SKRATCH: Ok good. So, what about the wonderful Jane's Addiction, did you get to meet Perry?

AMY: I have met Perry & I've waited on Perry.

SKRATCH: Wow. That's great.

AMY: I haven't waited tables in a really long time.

SKRATCH: That's good. What'd you think of Perry?

AMY: I think that Perry's fantastic, he sort of surreal. Nothing ever really makes sense, but then if you really pay attention, then it makes sense, a whole lot more sense than you expect. And he likes Caviar.

SKRATCH: How did you guys get on Warped Tour?

AMY: I'm not exactly sure. Ya know, I've always wanted to do Warped tour. I think the girls are underrepresented at Warped Tour & I don't understand necessarily why because punk rock, since the beginning there was sort of an equity, there was always women involved. There were never enough women on Warped and I've wanted to play it for years and years and never got to, but now I'm am and I'm so excited.

SKRATCH: Cool. Could it be as good as

Lollapalooza for ya?

AMY: I dunno. I hope. Lollapalooza was pretty grand so...Warped is sorta more on a grass rootsy-kind of, just like a tour kind of thing. Not a playground for all of us.

SKRATCH: I see. That makes sense. Are there any other things that you wanna tell me about The Start?

AMY: No, I guess that's it.

SKRATCH: Ok. So how many dates are you guys playing?

AMY: We [have] 5 more dates, oh! On the Warped or this tour?

SKRATCH: On the Warped.

AMY: Oh. Now, as of yet, we only have one leg on the east coast, and not it's looking like 5-7 dates, but I'm not positive yet.

SKRATCH: Ok, that's pretty health. Well, congratulations on getting on Warped Tour and it's cool to talk to the chick from Human Waste Project too, that's always nice.

AMY: Wahooo!

SKRATCH: I appreciate you taking the time out, and say thanks to the band; you guys will be in the warped tour guide, at all the Warped Tour dates.

AMY: Fantastic! Thank you, thank you,

SKRATCH: Hopefully I'll meet you at one of the shows too.

AMY: That'd be awesome.

SKRATCH: Take care.

AMY: Bye

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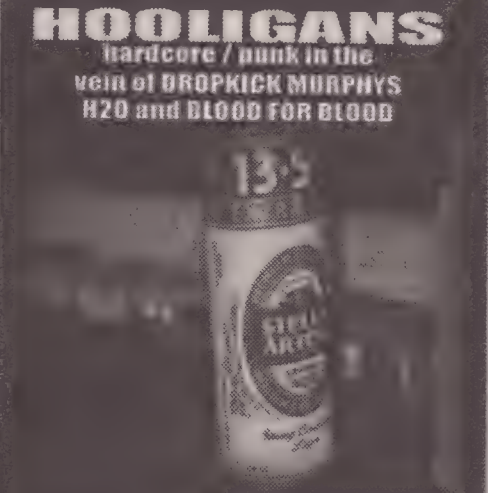


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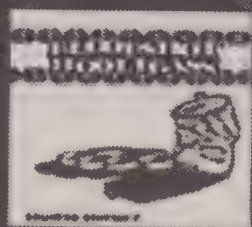


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SLOE



Sloe Interview with
Eric Powers, drummer/band hitler.
By Robot Scott Photo by Ben Helderich

Skratch: What catastrophes or miracles occurred to spawn Sloe's first breath?

Eric: Sloe was born from the ashes of a band called SEED, much like a phoenix. SEED was a pretty gnarly metal/hardcore crossover band, here in San Jose. Rob, our singer and Kelth (our old bass player) started over, seeking more melody and recruited Joe Nathan on 2nd guitar duty. They found a drum-

mer, Aaron Fletcher, from Concord. I replaced Aaron, in 1997, when he dropped out. We've since acquired a new bassist, Mr. Yong Muller who works out very nicely.

Skratch: How do you see the world around you and how do you feel being in an indie rock/emo band?

Eric: I think I see the world around me usually pretty foggy, because of the beer goggles. As far as indie rock...sure we made our own record, but I don't think we sound like Modest Mouse or anything! Anyhow, the word "emo" is kind of a joke in

my book. We're a fucking rock and roll band. We love to crank shit up really loud, get loaded and break stuff. I like "emo" and "indie rock," but I just don't know where we fit in there... None of the Sloe guys wear sweaters or glasses.

Skratch: Do you often ponder or create visions in your head of headlining packed arenas and instead of opening for No Use For A Name and Blink-182, them opening up for you?

Eric: That would be fun...and I'm sure we'd have a great time with that, but we'll play just about anywhere. We've played in basements, bars, farms, parks... If there's someone there enjoying themselves, it's usually worth it, and hopefully they'd have us back.

Skratch: Are you daydreamers? If so, what of?

Eric: We daydream of being able to make SLOE a full time job, and everything that goes with it... Lately I've been having daydreams about Alyssa Milano, but I don't know if that was quite what you were asking...

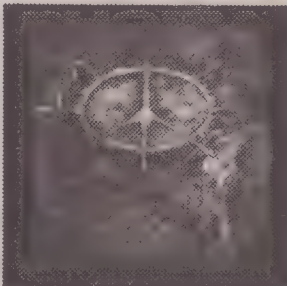
Skratch: Uh, right. Are you content with life?

Eric: Never.

Skratch: Ok. Who's the most levelheaded in the band, and why?

Eric: I'd say, that the, band would probably say me, just because I coordinate all of the band stuff. I'm an admitted control-freak, but a levelheaded control freak.

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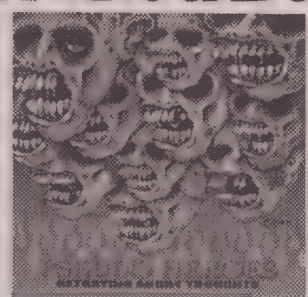
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Skratch: Please describe the feelings you have with these word associations, taken from your lyrics from your new release, "Inexact Replica":
a) "Standing on the Ground, waiting to be found."

Eric: I believe this was a last minute decision on which words sound best.... I wish I could tell you what it means. Probably nothing.

b) "Watch the sea of suffering..."

Eric: Open to interpretation. Rob finds these lyrics closely personal, and wishes that each and every person will find a deeper meaning in themselves when listening.

c) "Hold back your saturated standards..."

Eric: Keith Brinkley wrote those lyrics, he's currently unavailable for comment. I'll bet 10 bucks it's about a girl. All of his songs were about chicks.

d) "All I hear is innocent noise..."

e) "I'm soaked with Opium love..."

Eric: D&E is from the same song, "3 Nails for the Mailman". It's written about Rob's cousin, or something like that. A story she told him about being strung out on Heroin. Not a pretty picture, but somehow blissful...

Skratch: Would it be accurate to say your band's emphasis is on lyrics? The words that get sung seem very deep. Is this true? Tell me some stories behind some of these songs.

Eric: That's quite funny! Very deep... Honestly, the lyrics don't fully shape up until we get into the studio and it gets time to lay down vocals. It's a game time decision. Rob will sing something different every show until that point. I still don't know what the hell he is saying up there.... We like coming up with song titles first, some-

thing funny or weird that we can identify which song is which, but the words is a whole new ballgame.

Skratch: What interests do you have besides music? Poetry, Spoken word, counting the stars, making love to groupies...???

Eric: We love partying and hanging out with our friends. The summer is key for BBQ's. I like to skate here and there, play in other bands, hang out downtown... You won't find any poetry books around these parts. As far as the groupies, I'm not obligated to comment on any of that.

Skratch: I noticed on track 10, "Everything Leader" (which I had to beam light upon carefully because your barley-visible silver-writing upon the fancy-schmansy-artsy-brown-recycled cardboard sleeve was much too hard to decipher), violin is a key component. It works very well. What sparked this idea?

Eric: Thanks. That was a weird idea, which came off pretty well, and we're stoked. I think we probably ripped that idea off from a band called, Crumb from San Francisco, but you didn't hear that from me.... Tony Sly, from No Use for A Name, sang a little on that track too. We had a lot of collaboration with friends. Joan played the violin parts, and just whipped them out in like 2 tries. She's an amazing violinist, and we figured we should do something different. Maybe you should consider glasses.

Skratch: How's life at your new found home, Session Records? Apparently they like you (spending that extra cash on the good concept utilizing brown recycled bag paper gone wrong and wasteful).

Eric: Things are great with Sessions. We actually released that CD ourselves at first, then Sessions

approached us at a show we had played in Santa Cruz and told us that they wanted to release and distribute, "Inexact Replica", as is. Nothing changed, except we added a Sessions logo. They are really cool; they gave us killer Sessions socks as a bonus. I want to do abnormal packaging forever. I hate plastic jewel cases, and I refuse to make any more CD's with them. Sessions liked what we did, and wanted to keep it that way.

Skratch: Was there any experimentation with drugs during the recording of the secret track from the new album?

Eric: No comment actually, that's only 1 guitar track running through about a gazillion effects boxes. It sounded weird, so we recorded it. It ended up on there as a secret track. We dubbed it, "the march of Amway".

Skratch: Is Sloe going to be the run of the mill band that gets cds shelved or will they sell tons and become a huge name in the indie scene or in between the two? Would you say?

Eric: I would love to sell as many records as possible. We're trying as hard as we possibly can to get the name out there. We try to play up and down the coast as much as possible, and the response is getting better and better. Being shelved sucks. We're gearing up to do a second record right now, and we're confident that it will be twice as good. We've done some demo-ing, and the songs are tighter, the band is tighter- and the whole thing just rocks way more.

I was hoping you'd say the 2nd option. I wish you success and hope Sessions pushes your band into many ear canals.

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THE JEFF TUCKER EXTRAVAGANZA

The Jeff Tucker Extravaganza

Interview with Kirk, bassist

By [illegible]

For many, the Jeff Tucker Extravaganza is a band that is...

...or anything else that one person might derive with such a name. The Jeff Tucker Extravaganza is never a local band from Whittier, CA who have many influences in Punk Rock! (And in my opinion sound like Green Day on speed.) With that in mind J.T.E. which they like to call themselves, is a band that is down to earth, hard working young band that appeal to their fans by drawing them closer with their music and adding incentives when coming to shows. In a past show, JTE gave all those who promised to go a free shirt...! Wow! I mean, who wouldn't go? If you got to see a band that you liked, and get a free shirt when you happen to walk up to one of the members, that is a wicked feeling. This makes you wonder how a band that does such big things for their fans still be considered "local". But with that label, they are nothing but... they have big hearts and reach for whatever is out there. And tonight, I got the chance to chat with Kirk, the bassist for JTE, as he tells me all the extravagance of The Jeff Tucker Extravaganza.

SKRATCH: You got booted???

Kirk: You betcha!

SKRATCH: Isn't AOL great?

Kirk: Yeah.

SKRATCH: So how was your weekend??

Kirk: Pretty good, I saw Freddie Got Fingered, with Tom Green.

SKRATCH: Really? How was that?

Kirk: Man that guy is nuts!

SKRATCH: Crazy!!! I know.

SKRATCH: Did you have any shows?

Kirk: Not this weekend, kinda had a weekend off.

SKRATCH: That is good... Do you guys play a lot of shows?

Kirk: Yeah, we try to play as much as we can... I do most of the booking and my train of thought is pretty much, the more you play, the more people will get to know who you are. I mean were not stuck up when it comes to how much we get paid, or where our slot is on the show... we just want to play.

SKRATCH: Yes of course!!! I mean, you can't be sitting in your garage or wherever else you practice just hoping that someone might hear you when you walk

by... When did you guys feel that you were capable to be a "band" and start to play shows?

Kirk: Danny and Jeff were in bands together since 1995... This project started in 1999. I joined the band after the band began. JTE was around for about 6



months before I stepped in and I was originally the second guitarist...but when the bass player quit, I filled in for him on Bass for some shows...I ended up being the permanent bass player, hahahahaha!

SKRATCH: That is funny. Well, I guess it is a good thing that you can play both huh?

Kirk: Yeah, playing bass and guitar really came in handy.

SKRATCH: How did you get hooked up with TRU-One Records?

Kirk: Jeff and Danny started practicing at TRU-One Rehearsals in Santa Fe Springs...and Chuck Dietrich, one of the bosses at TRU-One heard them play and really wanted to sign a band...so he decided to put his faith into them.

SKRATCH: Oh so TRU-one was a rehearsal studio who decided to sign a band? Are there any other bands on the roster?

Kirk: Yeah, a Rehearsal studio that turned into a record label. They are still a rehearsal studio, but now have the record company part. The roster includes us, a band called "Tunnel Fishin" and a band called "Los Gringos". We are the only band on the label right now that is punk / hard rock / alternative, whatever you want to call it. So it's hard to play shows with other bands on our label at this time...because they are different styles than we are.

SKRATCH: So you don't really put your music into a certain genre?

Kirk: Not really...I mean the first album that we released "Avoiding Confrontation" was classified as pop-punk, but we've been writing so diversely lately, that a lot of the songs fall into different categories.

SKRATCH: Do you mind being put into that certain type of music...Pop-punk? I went to a recent show of yours and I told my friend that it sounded like fast Green Day... Your singer, Jeff's, voice sounds a lot like Billie Joe.

Kirk: A lot of people compare Jeff to Billie Joe...and our music to Green Day...we are flattered because

Green Day is such a great band, to be compared to them is awesome!

SKRATCH: Well, that is good, because I was stressing right now that you may not like that comparison...

Kirk: Some people can take a comparison as an insult, but we've always taken what people say and tried to make something positive out of it...

SKRATCH: How do you guys invoke an attitude to entertain a crowd?

Kirk: I mean, some shows are better than others; we are always looking for ways to make a show more entertaining for the people in the crowd and for us.

SKRATCH: It can be a hard task...

Kirk: Yes, because so many bands just go up there and just play. Which is cool for some bands and some people like to be entertained. We like to talk to the crowd and interact

them into the show so they'll walk away not only remembering the music, but the show that was built around it.

SKRATCH: I know, I do, I can always remember a good show from a band with less entertaining music than a really good band with a boring stage presence.

Kirk: That's true...if a band doesn't look like they are having fun on stage, then how is the crowd supposed to enjoy the show? Humor can go a long way...we try to be funny and write good music...sometimes the humor isn't there, so we have to bite our lips, play the songs and then try again.

SKRATCH: Yes, sometimes there are stale moments...but remember, someone heard it...

Kirk: Exactly.

SKRATCH: Where are you guys from?

Kirk: Danny and I live in Whittier and Jeff lives in Fullerton.

SKRATCH: Woops, I thought you were from OC...

Kirk: hahahahaha... that's fine, well I've always lived in Whittier, Jeff and Danny have moved to and from La Mirada, Whittier, La Habra, Fullerton.

SKRATCH: Many people may think twice about a band that has a name like The Jeff Tucker Extravaganza... At first sight, I thought it was a polka band or something...or at least Ska...sorry...How was that name brought up...I know it isn't because Jeff is conceded...he he.

Kirk: Hahahahaha...most people do! I guess the name is so weird, a lot of people think that we are some type of Salsa/Reggae/Funk/Top 40 band. Jeff actually hates the name of the band.

SKRATCH: Yeah?

Kirk: Danny came up with the name before a practice one day and Chuck Dietrich told him that the name was awesome and they should keep it.

SKRATCH: Why would that come across his head???

Kirk: Jeff and Danny have been friends for so long and anyone that as Danny would say, "anyone that



"Everything Sucks", Original Boogie, Greatest Hits", Millencolin "Life On A Plate"

SKRATCH: Who have you had the privilege to share the spotlight with in the past???

Kirk: You mean bands?

SKRATCH: Sure!

Kirk: We've played with a lot of great bands, it's hard to pinpoint particular bands, because the ones that we play shows with are really cool guys and we always excited to share the stage with them.

SKRATCH: Name some!

Kirk: One Hit Wonder, Lonely Kings, Mind Driver, Pushtover, Hawk Ass and a lot of other awesome bands.

SKRATCH: Right on...Have you guys toured much?

Kirk: As this line-up we've been playing shows for about a year now. We've gone on the road 3 times, once up north and the other 2 times were in the Arizona area. We can't wait to go out on tour again, being on the road is fun because your always seeing someplace new and meeting people who are really cool.

SKRATCH: Did you get a good response from those out of the area?

Kirk: Yeah...some places are more responsive than others, but I guess it all depends where you play and what kind of crowd you have.

SKRATCH: Yeah...most definitely...How was it doing the Bad Religion Compilation?

Kirk: Awesome! We are all big Bad Religion fans, and covering "I Want To Conquer The World" was really cool. I grew up listening to Bad Religion as well as Danny and Jeff. We really look up to them for their inspiration and innovations in punk music.

SKRATCH: How did that album do overall?

Kirk: It is still doing really good! I mean, anything to do with Bad Religion, I'm sure will attract their hardcore fans, but even people that didn't really know much of Bad Religion's stuff, gave compliments to the different variations that bands did of their songs...on the compilation.

SKRATCH: Yeah? Well that is cool...Are there any other compilations that interested readers can find your music on?

Kirk: Yeah, there is this Compilation called: The International Punk Rock Box Set...it is a 10 CD compilation with bands from all over the world. We did the song "Positives & Negatives" from our "Avoiding Confrontation" CD. People that want to buy that can get it from www.punkboxset.com.

SKRATCH: Are there any plans for another full length?

Kirk: Yeah, we are planning in going back into the studio within the next couple months and recording our next CD. We have about 15 new songs and we are still writing...we want to make sure the best songs end up on the CD.

SKRATCH: Would you mind telling us some crazy things that has happened??? Like Jeff spitting pizza out at his fans??? Haha...JK

Kirk: Hahaahahaha... One time, we had a gig on a TV show where we were going on live at 8PM. It was 7:58PM and we were going on live in 2 minutes, but I

couldn't find Jeff... I walked out into the parking lot and Jeff was sitting in a tree, puking because he drank too much at the bar before the show. I dragged him in and we went on live at 8PM. Jeff was cussing and spitting pizza out at his fans. I got kicked off the air...

SKRATCH: Now I see why it is called The Jeff Tucker Extravaganza.... What TV show???

Kirk: A public access TV show called "Nonsense"

SKRATCH: Where might you see yourself right now, if you weren't in this band..what else would you do with your time?

Kirk: If I weren't in a band right now, I'd probably be going to College.

SKRATCH: Yeah, that is everyone's excuse for not being in college... JK

Kirk: hahahahaahahaha!

SKRATCH: How did you come up with your screen name if you don't mind me asking?

Kirk: I'm also in another band called "Ruined" I play guitar in that band. somehow, I came up with the name "PunkIsRuined" and thought that it fit with the band, but at the same time made a statement, that a lot of people ask me what it means...

SKRATCH: Oh! haha...does it bring up arguments?

Kirk: No not really...Just people wondering what it means.

SKRATCH: How did you come up with the name "The Jeff Tucker Extravaganza"?

Kirk: Yeah...I know that you did a promotion where you gave out like a hundred shirts to fans at your last show...am I right?

Kirk: Yeah...we gave out around that many shirts, we lost a few hundred bucks, but to us, it's worth it to gain that back in fans.

SKRATCH: Nice philosophy...and good marketing tool...

Kirk: If anyone wants to hear us, that hasn't before they can email Punkisruined@aol.com with their Address and I'll send them a demo CD for Free!

SKRATCH: Sounds Good!!

SKRATCH: I'll be sure to email you a demo CD. If you have to email me their address and they got it!!

SKRATCH: Right on! Is there anything else that you would like to add so that nothing is missed...?

Kirk: If people want to find out more about us they can go to www.thejeffuckerextravaganza.com. We have a bunch of cool junk there!

SKRATCH: Oh yes!! Of course...the web page!

Upcoming show dates... for additional information, you can go to the above address.

May 26th, Fullerton CA. @ Al Cappuccino's
June 2nd, Lakewood, CA. @ The Lakewood Youth Center
June 8th, Los Angeles, CA. @ The Garage
June 10th, Downey, CA. @ Hully Gully's
June 12th, Anaheim, CA. @ Chain Reaction
June 18th, Santa Ana, CA. @ Koos Cafe

gets to know Jeff, knows that everything involved with him is an adventure/extravaganza". The most important part of a band name is to make it stick in peoples heads... hopefully after seeing our name a couple times, it'll stick in yours...

SKRATCH: Not that it is a bad name at all...it is different and rather catchy. I mean, it could make people think that Jeff is egotistical or something, but I think it is good...plus there is the abbreviation.

Kirk: Yeah...Jeff seems to like J.T.E. a lot more!

SKRATCH: That makes sense! And then the band could be a total adventure, but of course with more professionalism and seriousness...

Kirk: That's true. And "The Jeff Tucker Adventure" just didn't sound as good!

SKRATCH: What have been some influences that you guys had in the past?

Kirk: As far as bands?

SKRATCH: Anything really, if you are influenced by a movie even...that is totally cool...I am sure you could write a bass line that goes with Tom Green's personality!

Kirk: Well as far as bands, we're influenced anywhere from Bad Religion, Green Day, and The Ramones... Jeff listens to new stuff all the time, not always punk...he probably listens to the least amount of punk music in the scene.

SKRATCH: Yeah, everything in the local scene does not need to be all about punk...

Kirk: I think there are a lot of bands right now that are mixing up styles and coming up with some cool sounds...we are trying to write music that we like and at the same time, what we think our fans would enjoy listening to.

SKRATCH: What CD's would be in your stereo right now?

Kirk: Right now...the CD's I have in my stereo are, Ignite A Place Called Home, Descendants

Charlotte and Mickey present

JOEY RAMONES 50TH BIRTHDAY BASH

AS PROMISED!

May 19th, 2001 @ Hammerstein
Ballroom, New York City
All proceeds donated to
the Lymphoma Foundation.

Text and photos by Maggie St.Thomas

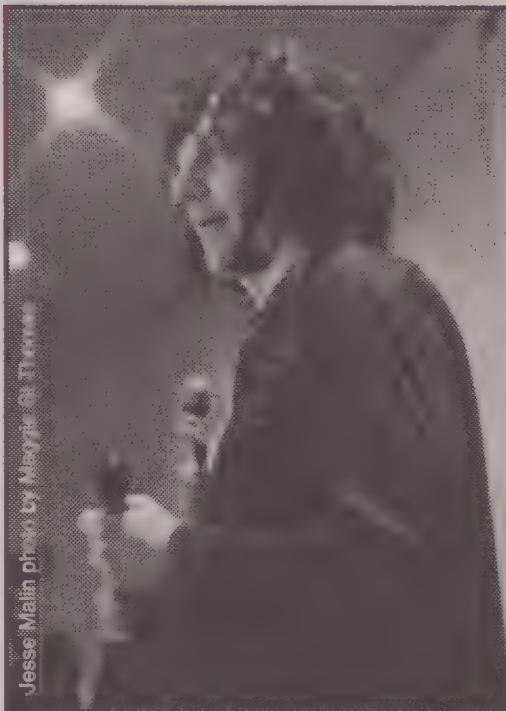
YES!!! 3,600 fans from all over the world gathered here tonight at the Hammerstein Ballroom in New York for the 50th birthday celebration of Joey Ramone. There were videos of Joey's life and his music spanning the full 22 year career of The Ramones, as well as tons of rare footage, interviews, and of course a clipping of Joey and the boys from their TV. appearance on The Uncle Floyd Show.

The line up was a real treat, including Cheap Trick, The Independents, and Stop (Joey's brother Mickey Leigh's band) showed us that there was more than just one son of Charlotte's who's got great talent, not to mention good looks as well. He did a few covers of his brother's band including "I Want You Around". He shared with us many fond memories including how he and Joey invented the mosh pit while square dancing to the Beverly Hillbillies and then throwing each other across the room.

Bellvue (featuring Jessie Malin, formerly of D Generation) performed an exceptionally intense set, but the highlight as far as performances were concerned, was unquestionably by Deborah Harry herself, and her band Blondie. She kicked some major punk rock ass that night as she belted out her pop aggression. In doing so, she created the most beautiful version of "I Wanna Be Your Boyfriend" and then followed that by "Dreaming". Once the set was over, she screamed, "I LOVE YOU!" and quickly ran off the stage. The Damned, featuring Captain Sensible, performed in lieu of the Misfits and Cramps who were unable to attend, however Jerry (Misfits) was seen hanging out in the audience and signing autographs. In the press area, I caught a glimpse of members of R.E.M. hanging about and giving their support.



photo by Maggie St.Thomas



Jessie Malin photo by Maggie St.Thomas



Ramones banner photo by Maggie St.Thomas



Stop photo by Maggie St.Thomas



The Damned photo by Maggie St.Thomas

The saddest part of the night was when The Ramones banner came down, music minus vocals were blared loud and strong (just like their concerts), and we all sang the lyrics to Sedated for the birthday boy in the heavens above. That was when the reality check hit me. This is definitely a final farewell to Joey Ramone. A genuine soul who actually made a difference in this fucked up world. He was the sweetest man and he always found the word "fun" in funeral. God sure has strange ways I suppose.

Our tears and emotions were no longer private once the two bombshell babes, in tight vinyl undergarments and fishnet pantyhose, wheeled on stage Joey's enormous birthday cake while pinheads jumped out of it as we all sang "Happy Birthday, Dear Joey." And let's not forget, we all had some cake!

Nobody knew what to expect from this event. I think it's only fair for me to say that our expectations were to see Joey's spirit on stage and none of us would have thought that to be slightly on the side of

unreasonable. Perhaps a little much in the fantasy realm, but how about the surviving members of The Ramones playing just one song? Now that's a bit more realistic & possible I might add (there's always next year)!

Some of the key MC's of the night were Legs McNell (author of Please Kill Me), Lenny Kaye, Danny Fields (The Ramones 1st manager), Roger Corman (director of Rock 'N' Roll High School), Tommy Ramone, and of course Little Steven, star of The Soprano's who made an appearance in Lifestyles of The Ramones. We also had Jordan Goldes, spokesman for Congressman Gary Ackerman of Queens who sponsored this proclamation that from now on, May 19th will be Joey's Day! I wonder if that means Paid Holiday for us cretin hoppers?

Arturo Vega had a story to share with me. It was the time he and Joey went to see Bob Dylan in Tokyo. Bob Gruen took them to Dylan's dressing room. There were a lot of people there, and when Dylan came in, he looked at everybody with a sour face until he saw Joey, then his face lit up and with a

huge smile he said "Joey Ramone!" and went straight to Joey.

Dave Frey, of Silent Partner Management said the following as he recalls his relationship with Joey, "I thought that artistically he was a genius. Though he was always recognized and often praised, he never seemed to let any of it go his head. I've yet to meet anyone who doesn't have nice things to say about Joey Ramone."

Ida Langsam, publicist for The Ramones from 87' to when they disbanded in 96', had some very inspirational words to say looking back on the event. "Everyone was there because they wanted to share in a party for Joey. No egos anywhere in the house, not in the audience or the backstage. There was such a spirit of love and companionship. The whole bash was so bittersweet- sad but beautiful and life affirming. At the same time, it was a final farewell. Joey's aura was felt there! He would have had a blast and that's exactly what Charlotte and Mickey wanted to accomplish. It could not have worked out any more perfect. A true classic EVENT in rock 'n' roll history!"



Deborah Harry of Blondie photo by Maggie St. Thomas



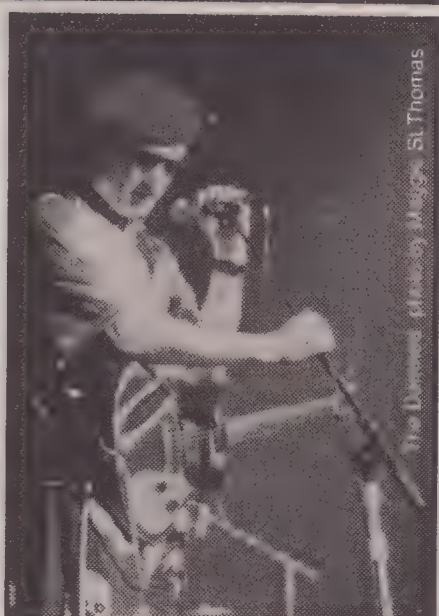
Deborah Harry of Blondie photo by Maggie St. Thomas

So as we hid those tears with the joy of the night, I must say that it was truly one of the most magical, unforgettable nights of my life! We were one big happy family. Just before the after party, Mickey got on the mic one last time and said if WE want another birthday celebration next year, it just might happen. But one thing is for sure; we'll definitely need a much larger venue!

If you are interested in making a charitable donation, they may be made "In Memory of Jeff Hyman" New York Hospital Cornell Medical Center 525 E. 68th St. Box 123 New York, New York 10021



Mickey Leigh of Stop photo by Maggie St. Thomas



The Damned photo by Maggie St. Thomas

Let's not forget... "Jeffrey Hyman died so that Joey Ramone could live on!" So what's living inside your CD player? Keep him alive... "1-2-3-4!"

Coachella Valley Music and Arts Festival

Indio, CA.

Saturday, April 28, 2001

By Scott Perham

photos by Maggie Thomas and X-Ray

Deep in the desert of Indio, California, lies an oasis called the Empire Polo Field. For one weekend, the prestigious playing ground was stripped of its blue-blooded horse whippers, and replaced with tens of thousands of fans of live music. From punk to pop, the lineup for the event was packed with some of today's foremost DJs and musicians, all leading up to the grand finale; the resurrection of the immortal, Jane's Addiction. With two stages, multiple dance tents and a bevy of vendors, the Coachella Valley Music and Arts Festival was a day of fun in the sun for a wide variety of music enthusiasts.

The first big name on the bill was the grand daddy of punk rock himself, Iggy Pop. In true Iggy Pop form, he unleashed his raw power onto the crowd with every ounce of enthusiasm that he exhibited in his days with The Stooges. Playing such classic hits as, "I Wanna Be Your Dog", "Search and Destroy" and "Wild One", Iggy Pop gave the crowd everything that they came for, and then some. Unfortunately, being placed at the beginning of the afternoon, there was only a small crowd in front of the stage that got to witness this epic performance from one of music's most influential artists. Closing with the punk classic, "Lust for Life", an energized Iggy Pop managed to keep the glass away from his chest this time around, and bid the crowd farewell like a gentleman; or at least as much of a gentleman as Iggy Pop can be.

After Iggy Pop finished up his set, the hip-hop collaboration of rappers called The Roots took the stage. At this time, most of the people who were standing in front of the stage for Iggy Pop had moved back to their places in the lawn and a new crowd gathered in front of the stage. The beautiful thing about a festival like Coachella, is the diversity of fans that all come together to share in the same festival. The Roots blasted their set with utter enthusiasm and managed to get the crowd more physically engaged in the performance than did the legendary Iggy Pop. Nonetheless, with such a tough act to follow, The Roots held their own against some stiff competition. And then came the buzzkill of the day. Weezer took the stage as the crowds filed in, and managed to draw an impressive number of people in front of the stage, considering that the sun was still up at this point. Weezer played their lackluster set for a full crowd, and then a mediocre crowd, and then a small crowd. It could've been dinnertime for many already exhausted fans that had already been at the festival for hours but the energy that Weezer exhibited was simply not up to contemporary standards. Incorporating songs from the full range of their nine-year history, the band played the songs the dedicated fans wanted to hear, but only during the closer, "Say It Ain't So", did anyone not directly in front of the stage, show any enthusiasm about the performance.

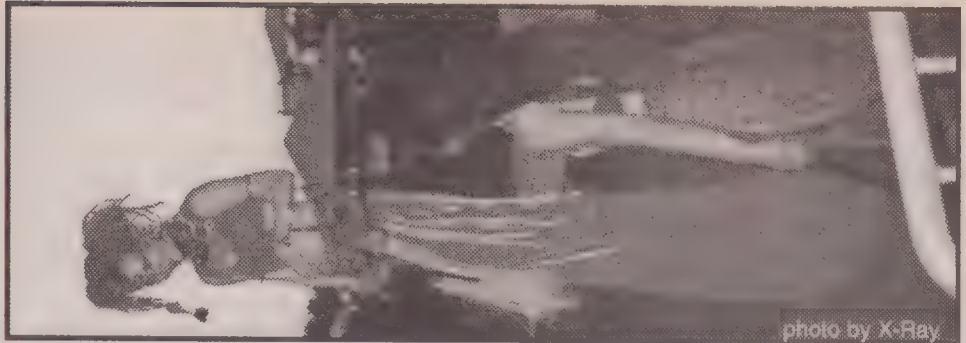
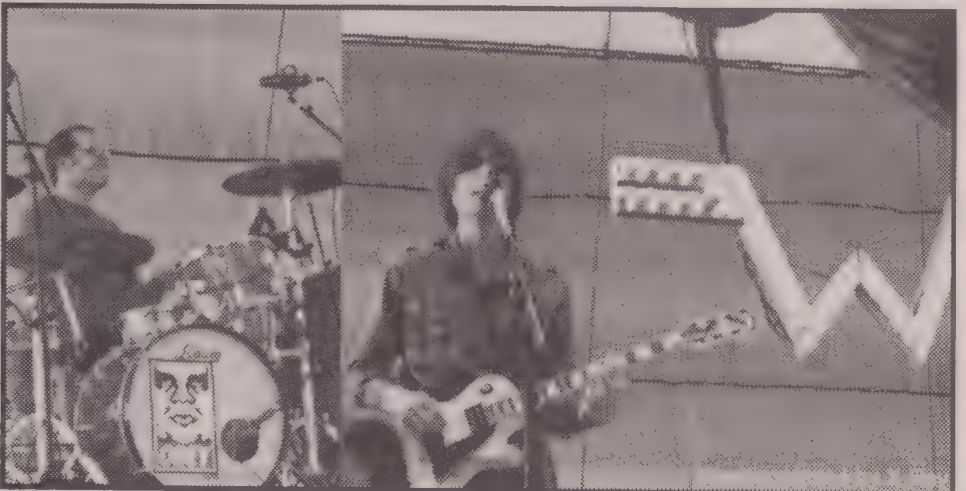
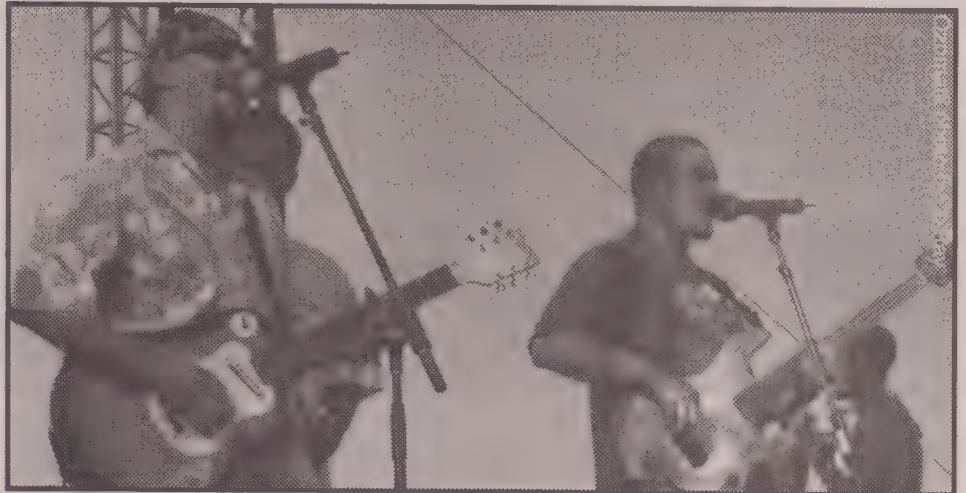


photo by X-Ray



Ozomatli photo by X-Ray



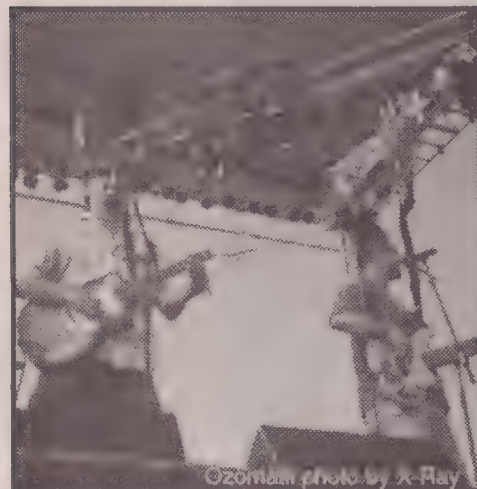
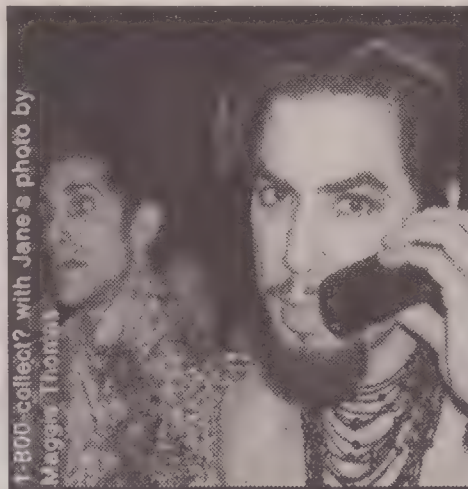
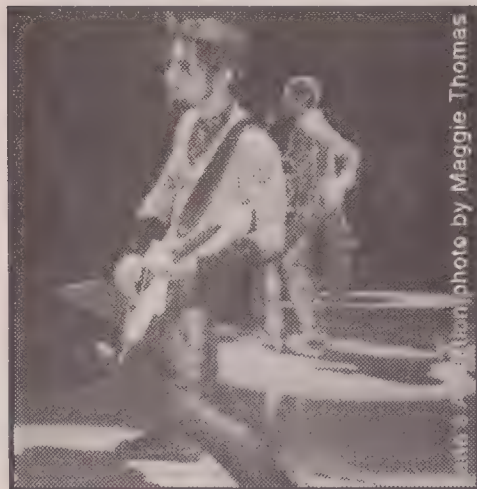
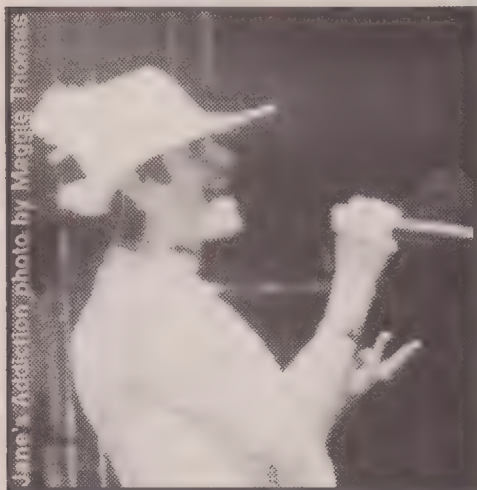
After Weezer finally gave up the stage, the sun turned to darkness and all of the ravers, with their lights and glowsticks in hand, filed up to the front of the venue. Tripling the size of the crowd for Weezer, techno/dance heavyweight, Paul Okenfold spun a diverse set of dance tracks and samples that re-energized the crowd like an electric wire to bare skin. By this time, the crowd was probably feeling the effects of alcohol and a long, sunny day, but even the people that were up front at Iggy Pop's performance were gyrating and smiling to the complete antithesis of punk. With lasers beaming above the audience, a combination of lights and screen images on the stage, and hundreds of people dancing with electric lights flashing in their

hands, the surreal scenery made a perfect backdrop to the chest thumping beats. After the lights went out and Okenfold left the stage, most of the crowd grabbed a quick seat on the lush, green grass to refill their energy tanks.

After an extended intermission between performers, the lights went back up and pimp daddy Perry strutted out onto the front of the stage, bottle of wine in hand, donning an oversized white hat and matching suit. With a set that was almost identical to the set that Jane's Addiction played the last time they reunited, the performance began with their Nothing's Shocking opener, "Up on the Beach". After the instrumental introduction, the band blasted into crowd favorite, "Stop", which tripped the mosh switch on the crowd into full power. The crowd exploded with the music and the band presented the same high-octane energy that they did back in their heyday. In typical Perry fashion, Farrell interacted with the audience and let his body convulse with the music in between vogue fashion poses. The previously missing in action, Dave Navarro, captivated the audience with his fierce licks and solos while veteran musician, Stephen Perkins, rhythmically flailed behind his drum set, barefoot and smiling. With original bassist, Eric Avery, still out of the mix, Porno For Pyros bass player, Maryn LeNoble, proved to be the second best thing to the original. Performing songs from all points of their short career, Jane's Addiction resurrected all of the magic of a band that died before its time was due. Constantly doing things differently than most, in the middle of their set Perry Farrell moved from the main stage to a tower in the middle of the crowd to emphatically wail the Jane's classic, "Summertime Rolls". With all

attention on Perry, the band moved from the main stage, as well and set up on a second stage at the rear of the crowd. With scantily clad women gyrating to the music in typical Jane's Addiction style, the performance was a cross between a rock concert, a strip show and a theatre performance. From the stage in the rear of the crowd, the boys played an acoustic "Jane Says", and the emotional "Classic Girl", with raw enthusiasm dripping from their sleeves. At the end of their rear stage performance, the opening bass notes of "Been Caught Stealin'" were teasing the crowd from the main stage. As the band moved from the rear of the crowd back to the front, ex-Jane's man and Chili Pepper staple, Flea, played a bass solo on the main stage before joining the band for their last couple of songs. After a ripping set of classic material and a captivating performance, Jane's Addiction wrapped their show up with their traditional closer, "Chip Away", showcasing all of the band members banging on Djembe drums in a grand finale of percussion power.

The explosive powers of the Jane's Addiction performance lingered in the air like a fog, as the exhausted crowd filed out into the parking lot hell that awaited them. With a full spectrum of musical styles and a truly spectacular venue for a festival, the Coachella Valley Music and Arts Festival was a beautiful integration of social classes that all came together to share in the magic of music. Whether it was the positive energy exuding from a pro-love headliner or just the beautiful scenery of a sunny day in the desert, the event concluded without incident and hopefully has paved the way for many more musical festivals to follow in its footsteps.

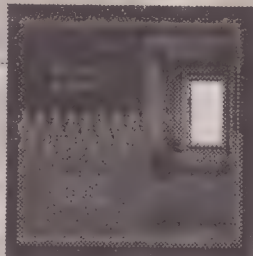




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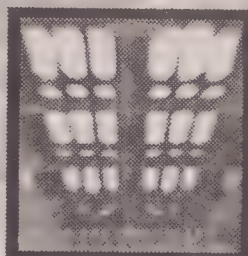
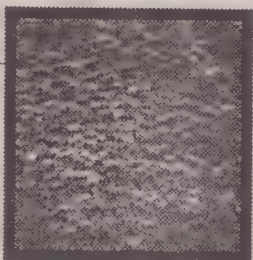
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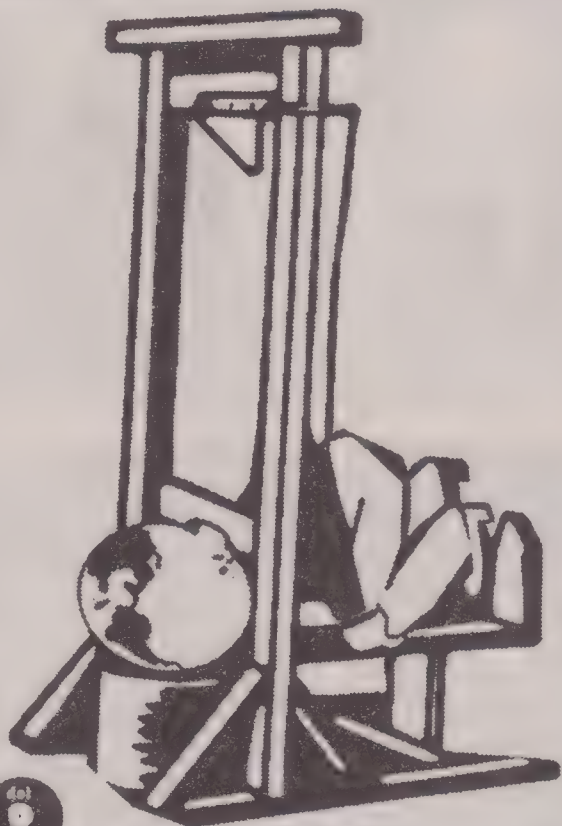
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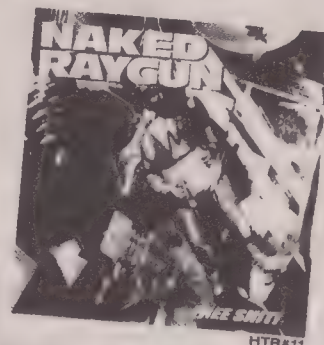
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Weakerthans

Dashboard Confessional

Sunday's Best

5/16/01 @ The Troubadour
West Hollywood, CA
By Sloux

Showing emotion is my biggest weakness. I mean, everytime I see R.E.M.'s music video for "Everybody Hurts", I cry. Every time. Now, you can go ahead and laugh at my "emo"-ness, but you can't deny your own sensitivity when it's affected. With that said, I guarantee that if you were at this show, then you would not leave after all the performances were over without having your emotions stirred in some shape or form—be it happy, angry, or sad.

Sunday's Best kicked off the night with their energy-charged, happy, clean pop-rock set. They opened with one of my favorite tracks off their debut album, "Saccharine". After hearing this song once, I had the line, "We want it, and we want it now", stuck in my head forever. Maddening, I tell you. They played all their upbeat and fast songs even though I know they have slower, more heart-felt ones in their arsenal. Notably, they covered Almee Mann's "Wise Up" (you know, the song in that scene from Magnolia where all the characters sing the words?). They basically sped it up and the lead singer sang it out of time—it sounded watered down and soulless compared to the original. But, it was entertaining to watch drummer Tom Ackerman as he slammed the sticks down with such intensity and shouted back-up vocals into the microphone with such enthusiasm. He's definitely a multi-talented guy, and I recommend that you all check out his side project, Neighborly, in which he takes over the rhythm guitar/lead vocals role.

The mood shifted to bittersweet as Chris Carrabba, of Dashboard, took the stage to pour out his confessions to an attentive audience. Not many people know this, but Chris has horrible stage fright, and it's especially hard when his songs are so personal and intimate—just like reading diary entries about someone's love life. But, thankfully, tonight's low-key atmosphere helped him to perform at his zenith. Joining him on every other song or so, with backing drums and bass, was Dan and Mike from the band Seville; Jolie, who does the female background vocals, was absent so the audience sang her part during "Age Six Racer". Opening with "Swiss Army Romance", a song most noted for its sarcastic and powerful ending ("cool to take these chances/It's cool to take these chances/And grow up fast, grow up fast..."). Other highlights included "Screaming Infidelities" and "Sharp Hint of Tears". In the latter song, there is a line that goes, "This car hears my confessions"—hence the name of the band. But the climax of the set was definitely "The Places You Have Come to Fear The Most" (title track of his sophomore release on Vagrant Records), because at the end, Chris screamed the last line of the song and held the word "most" for a full minute—I kid you not.

Powerful stuff. Then, he added on to the song and busted out some rhymes...I can't recall the lines, but it was amazing. He had his eyes closed the whole time, but the windows to his soul lay wide open. Needless to say, at this point I had shed a few tears.

Unable to perform an encore despite crowd enthusiasm, Dashboard Confessional left the stage and The Weakerthans filled the vacancy. Before I talk about their amazing set, I must commend John Samson, for following his heart and by choosing to leave the harder punk rock-driven Propagandi to share his more introspective side with fans through his new outfit, The Weakerthans. Oh, and he's Canadian. Way to go. This was my first time hearing this band's music (even though the name has been thrown at me a variety of times—I guess I just dodge things well) and, even though their sound took a bit of getting used to, I can honestly say that I think this band is very talented. With slower songs such as "Pamphleteer" and "Left and Leaving", they exhibit sensitivity (my emotional faucet was tapped again!). Then, with faster songs such as "Aside" and "Wellington's Wednesdays", you just want to smile and dance along. Every one of their songs' lyrics paints a mental image in the minds of the listener with rich vocabulary in a refreshing story-telling fashion—reminiscent of Bob Dylan. But, if you have A.D.D., it is definitely going to be difficult for you to appreciate this band because they are not going to make you like them instantly with ready-mix, catchy formulas. If you have the patience, you might actually hear and understand the power of John's poetry, such as in "My Favorite Chords": "You are a radio/You are an open door/I am a faulty string of blue Christmas lights/You swim through frequencies/You let that stranger in/As I'm blinking off and on and off again". Don't mistake The Weakerthans as being a band that focuses solely girls—far from it. In songs such as "Confessions of a Futon-Revolutionist", the band addresses political and social issues of weighty importance. It's no wonder my Sociology T.A. is a big Weakerthans fan.

And so the emotional rollercoaster came to a shaky end, and I could once again see clearly through both eyes. And the only emotion I am feeling right now, as I dwell on the show in retrospect, is a deep appreciation for the good music I heard that night. Experience it for yourself, if you dare.

SCHIZM

May 20th @ Aztlanfest in Los Angeles
By Diana Bennett

A rebirth of punk rock, straight out of marginalized Los Angeles, has spewed a much to reckoned with Schizm, whose performance at the 2001 Aztlanfest left both new and devoted fans enraged, stomped on and screaming for more. The misfortune of having to share time slots with comrades, 15 Letras, was soon overturned as Schizm's frontman, Baltazar, initiated the set by sarcastically dedicating the first tune to the competitor. Amused, Schizm fans remained devoted to their idols, virtually unaware of the neighboring distraction.

The restless crowd swelled fast. Some stared, some ran amuck. Clearly, this is a band that has no need for warm-up. From the first note

played, the stage lit up. Roaring discontentment, with the lles and dissatisfactions of this world, Schizm's vocalist seized all attention instantly. In occasional pauses to his screams, he'd step back from the mic to circle in zany, destined to be trademark, stomps. All this with a little help from his friend, Art, the drummer, who is truly gifted and does not for a second lack the rigor, precision nor creativity in his chops. That the band can keep up with him is quite impressive, though not surprising, considering Abraham, the lead guitarist's whimsical harmonics and Baltazar's brazen bass grooves.

In having taken to heart some lyrics heard that night, one was left but to agree with some points brought up. Injustice must always be dug up and shouted to the people. This guy squalls it with candor. By scrutinizing their musical arrangement, one finds genuine talent in what might be categorized in the mainstream as noise in its purest form. They're complimented either way.

This performance was at times claustrophobic to the soul, but since this music genre is not concerned with these matters, most certain, Schizm melted brains as so expected by familiars. Classical music's archenemy, hardcore punk, made a strong presence during this act at the Aztlanfest, fueling anger and mischief in fans who shouted band member's names, and in unison, flipped-the-bird in what seemed to be a solidarity greeting. Considering both the global situation at which they lash out, and this pack's notable talent, Schizm are surely destined to bring more followers to their knees admitting that punk rock truly is normality. In response to Schizm's CD titled, Where's our Savior?, in many ways, this Savior manifested itself on stage that evening.

LOTS-A-PALOOKAS FESTIVAL:
Cadillac Tramps
Foxy
Throw Rag
Death on Wednesday
Boobie Trap

May 27th @ the Galaxy Theatre
By Marcia Taylor

Possibly the start of an annual tradition, the Lots-A-Palookas Festival was organized by the Cadillac Tramps, Loud Energy.com and Sellout Productions. Black Flies, Lucky 13, Johnny Suede, OC Grease and Von Dutch sponsored it, so there was a definite car club ambience to the event, like at the Hootenanny. According to the ad I pulled out of OC WEEKLY, there was supposed to be a classic motorcycle show, in the Galaxy Parking lot, from 5-7 p.m. When I arrived at 6 p.m., there was nothing of the sort. Instead, there were about 50 people drinking beer inside the theatre and listening to the Irish Brothers (they are really brothers; I met them later on), performing some covers of roots classics like "Ring of Fire", and some original compositions like the high octane, "Psycho Pompadour". There were no motorcycles and no Bar-B-Que, but I'm assuming the former was due to the inclement weather. This part of the event was free.

At 7 p.m., those of us who were staying for the show were herded outside to the front of a small line, then let back in about 7:30 p.m., enabling me to snare a seat at a table, then, for an hour, NOTHING. I wish they'd let those Irish Brothers play, or something, while the rest of the folks were coming in. At 8:30 p.m., Booble Trap opened the evening's paid entertainment, with a set of humor-laced punk rock. Frankie, who fronts the band, is extremely tiny, but has a really loud voice and some good moves; she's fun to watch and listen to. I liked the songs about the dirty girl, Biff Naked, and waking up drunk with the midget. The band has added some new material since I saw them in January, at the Surfrider Benefit show at Chain Reaction. It was good stuff. There was a slower number that was quite pretty that I liked, too.

Sitting alone at a table leaves a lot of empty chairs, and before Booble Trap had finished playing, four guys who turned out to be the Golords, a band whose name I'd seen around, but whom I haven't heard joined me. None of us had heard the next band, Death on Wednesday, so we were all curious. The group opened with a strong rockabilly-influenced punkish number which was pretty good, then settled in for three or four songs which weren't so good, especially the number about how MTV was ruining our lives and/or our souls. The set picked up after this with several songs that were much more fresh and original. Technically, the band is very tight, and the vocals are really good. Just skip that MTV song, guys, and you're pretty much there. Death on Wednesday will be touring with Social Distortion beginning in July, so they really don't have to take my advice, I guess.

Ah, the low-down, dirty pleasures of a Throw Rag show! Seeing Jacko's belly. Seeing Captain Tae-Bo demonstrate his masturbatory techniques with the microphone. It makes me blush just remembering how good it was for me. These guys have so much stage presence and such good tunes, that their set is never long enough - although I suspect that if I told the Captain that he'd leer at me and assure me that he and the boys could easily go all night long. Throw Rag has added some new songs since I last saw them, all of them excellent, and if anything, are a tighter unit than before, with some hellacious guitar going on. If you haven't seen Throw Rag, you've got to, but don't bring anyone under 18. My daughter saw a much tamer show a year and a half ago, and she still reminds me that she was scarred for life when the Captain stripped down to his leopard bikini undies.

When Foxy took the stage, I was surprised by the line-up. Gone were suave Brit drummer Frenchy, and the tousled-hair, dirty boy on guitar. LP and Greg Antista were present and accounted for, joined by Jason on bass and Ruben from Manic Hispanic, on drums. The group sounded strong and tight and has added quite a bit of new material, while keeping several of the best songs from the EP - "2000 AD" and "Promises & Lies". Foxy is going to be playing on the O'Neill surf tour, so distributed much free merchandise in between songs. The melodic, pop-influenced set was probably more laid-back than what came before or followed, but that wasn't a bad thing, as it was getting close to midnight.

I have seen the Cadillac Tramps A LOT, because the truth is, I love them because no one mixes

rhythm & blues and classic rock with punk like they do. And they also are just phenomenally good musicians, every one of them. The band's set was just incredible, more energetic and passionate than I've ever seen. And there were all kinds of special things that happened during the set. Original Tramp guitarist, Johnny Two Bags, came on stage and joined the band for "Cadillac Hearse", and original drummer, Jamie Reidling, sat in on "Life on the Edge". Guitarists Mad Dog and Brian Coakley had an old-fashioned guitar slinger's duel, with some amazing pyrotechnics - it was almost like flashing back to the '70s! The band has a couple of new tunes; one I'd heard at the Doll Hut awhile back, "Salvation", which is kind of a thundering tent show gospel thing, and the band really worked it on that one, with everyone in the crowd getting crazy with it. The larger stage at the Galaxy allowed the Tramps to really cut loose and excel at what they do best - making people just feel the beat and have a great time to some of the best music you'll ever find in OC, or just about anywhere. I was so glad I was there to enjoy it!

Betty Blowtorch

May 19 @ The Garage
By Greg Leos

As Betty Blowtorch collectively screamed out "Shut Up and Fuck!" over and over again, during its performance of their similar titled song, it became clear that the members of this band are collectively focused on one thing. No, it's not sex - although that particular topic might very well come in a close second. Instead, it's complete personal freedom. Whether it's being foul-mouthed, defiant, overtly sexual, or whatever else happens to suit them for the moment, the four tough as nails women of Betty Blowtorch, clearly demand the ability to do whatever they want, whenever they want. Or, to put it in terms that the band might better appreciate, they'd like to take that Barbie Doll and stick it up your ass!

On this night, bassist and vocalist Bianca Butthole, guitarist Blare N. Bitch, drummer Judy Molish and guitarist Sharon Needles never let up. With a take-no-prisoners style, they ripped through the majority of songs from their new album, Are You Man Enough?. It's a thoroughly raucous album that delivers a sonic combo-punch of rock and adrenaline. Somehow, Betty Blowtorch managed to walk on stage, take all of the energy from its new record, turn up the heat twenty or thirty degrees and offer the flaming result to its growing legion of fans.

Whether it was with songs like "Hell on Wheels" or "Size Queen", the band seemed determined to define itself in whatever manner it chose - critics and Christian Coalition members be damned. But if one digs a bit deeper, just behind the attitude and the onstage manic behavior, lie some very skilled guitar work, particularly by Blare N. Bitch. She displayed an innate sense of timing throughout the band's set to go along with her absolutely blistering chords. Likewise, Bianca Butthole delivered just the right amount of high-octane vocals that blended perfectly with the group's edgy guitar chords. The result was a show that was as entertaining as it was unabashedly rock n roll.

Anyone interested in a solution to the state's

energy crisis? Look no further than a Betty Blowtorch show. Plug them in and they'll provide enough sparks to light up half of Los Angeles. That is, of course, unless they kick your ass first.

The Waldos featuring Walter Lure of The Heartbreakers

May 18th @ CBGB's, New York City
Text and photos by Maggie St. Thomas



I heard The Waldos were playing tonight at CBGB's and thought I'd check them out. I didn't know much about them, but this I did know.....The Waldos are Walter Lure's band. He was an original Heartbreaker, and played second guitar with the Guitar-Slinging God 'Johnny Thunders' and x-Doll Jerry Nolan, all were extremely influential in getting those English lads into the strength of American Punk!

It cost \$9 to get in. I ask if cameras are allowed and the guy at the front says "why not?" CBGB's is a very unique place. A friend tells me I've gotta check out the bathrooms, so I walk down the stairs to this petite basement style room and there are layers upon layers of graffiti and flyers that make up these bathroom walls. Doors were scarce, mirrors absent, and I hear they flood often. As I'm walking back up the stairs, I'm hearing Ramones and New York Dolls tunes and I'm just in time to see these Waldos guys hit the stage. They had this unique looking English man (Walter Lure), with a black top hat and red and white striped tie, in the middle of the stage. He's a very animated hard-core rocker with a distinct "Killer" voice. His musical style and antics can certainly energize a crowd and we were all up and moving! CBGB's was packed! Along side him were two younger Asian lads playing guitar as well as a drummer in the background. The first song they opened with was "Get Off The Phone", a classic Heartbreakers song. Immediately I knew I was in for a really good time. The Waldos played a lengthy amount of Heartbreakers material, including "All By Myself", "Born To Loose", "One Track Mind", "Do You Love Me", "Too Much Junkie Business", and of course "Chinese Rocks". Walter would step aside from the center stage and say, "Okay, this next song will be song in Japanese". And one of the guitar players would get to the middle of the stage and say "Korean". It was a funny thing that went on

throughout the entire set. Although no songs were actually sung in any language other than English, it was an awesome show! Everyone was dancing and singing. It was a real cool time! After The Waldos set was done, I spoke with Walter for a few minutes in the dressing room and then later near the bar. I wish I had my recorder, as Walter was very alert to the current music scene, and had much to say about the New York street punk scene, both past and present. He also wished me the best of fun at Joey's birthday party tomorrow night.

I noticed an abundance of speakers all over the walls, and I found, out after the show, that CBGB's is a recording studio by day, and bands can go in and record an album. Flyers and posters were everywhere.

I urge every single one of you who read this, that when The Waldos do make it to the west coast; mark them as a 'must see!' Forget whatever else you are doing and run, don't walk, for you'll see me there too energized and rawkin' to the sounds of Punk as it was meant to be... and is still being made, by The Waldos!!!

15 Letras Viernes 13 Sin Comentario Leche Cruda

May 24th @ Leonardo's in Oxnard
By Diana Bennett

It was as post-modern as it gets. A neon light infested, strapped with a disco ball and a vend-a-scent machine in the John, Leonardo's in Oxnard opened its doors to the fast guitars and fancy brass of 15 Letras, Viernes 13 and two other bilingual bands. Tonight the usual regional Mexican bands would not be showcased, though the place's regulars did feel at home grooving to the deep house played between sets.

Stealing the show, Viernes 13's vocalist, J.P., fronted his brassy ska band, giving quite a show as he coolly, and on occasion, smoothed his pleats, tore his shirt off to display his tats and pleased the girls with his non-stop, infectious charisma. I'd say this band is at risk of losing the reputable status they gained, by becoming one of the strongest pioneers of pop ska in LA. These guys eased their way into the scene by playing countless punk gigs. As time lapsed, many mohawks began mowing down to skins. Viernes 13's impact would be responsible for winning many converts to ska. But now, this frontman's charms and bad-boy image are destined to parallel the likes of Ricky Martin, as a quintessential Latin heart-throb, threatening to cast a shadow over this band's explosive quality.

They've probably been typecast as pop-ska because they sing in Spanish, however, their music still retains plenty more of classic ska than they do trendy ska. This element combined with political, though satiric, Spanish

lyrics will surely shock, and eventually comfortably integrate, the Chicano subculture that is constantly fluctuating, and open to new findings; they are the Maldita Vecindad of Los Angeles, and much responsibility comes with this title. Soon, they will be expected to sing to the world their people's stories of suffering, racism and sporadic success.

But for now, they are in Oxnard's, Leonardo's, where they began their set, staging a song and dance mockery of the cheesy music being played as they did their sound check. This humor manifested throughout the set. At the closing of the first song they played, he commented, "Feel free to turn the lights out. We're ugly." As smooth old school ska blared out in dedication to "anyone who's ever been locked up". With a passionate tone in horns, drums and vocal alike, this tune "Animal" left many in a daze. They play Johnny Pistolero, and one band member's girlfriend whispered to me, "The music for this song is fuckin' bad; it's just the lyrics are fuckin' stupid." So the girl's not into promoting violence among our youth. The lyrics were quite entertaining, actually. Though the highlight of this song is in the guitar, which is reminiscent of early twentieth century Mexican folk music. They ended the show by pleasing the crowd with a lively tune, which, at times, calls for a little head-banging: Bailando con La Muerte (dancing with death).

Soon I was stalked for pens. They spilled off stage straight to signing autographs for new Ventura county fans. They were followed by a much awaited, 15 Letras, who left much to be desired. This band seems to thrive on their bassist, whose lines are truly versatile in all the style they played. However, the diversity in style seemed to be a part of the band problem. They range from thunder punk to pop. They've got you slamming against your pals one moment and doing the Belinda Carlisle 80's step the next. One of the vocalist sounds like John Lydon, in his PIL days, and the other times, sounds like the Reverend Horton Heat. The former turns one's mind to Adal Ramones, the Mexican Conan O'Brien, in both his looks and striking sense of humor. We are either witnessing the arising of Spanish geek-rock or this band is completely lacking in stage presence.

The opening act for the night was Leche Cruda (raw milk). This a ballsy-funk-rock band, whose guitarist is a wiz with the distortion pedal, look like they'd just broken out of juvenile hall. Their songs, "La Sangre Que Tiras" (The Blood You Throw) and "Sofocarte" (Suffocate You), seemed to prove my theory and made for an interesting evening considering that their sound was quite good.

It is ironic that having not much to say about the following band, their name should translate from the Spanish to no comment. Sin Comentario, was obviously playing their first gig, though their egos should that the Spanish rock girls present, who are more than willing to dig a band's music because it's in Spanish and because it is rock.

On the whole, this Thursday evening outing sure beat the nightmare I could have been having at home.

The Briefs

Linda's Doll Hut, In Anaheim
March 24, 2001
By Liz Ortega



Seattle based punk rockers, The Briefs, recently made their way down the Call Coast for some wet, wild, rock n roll fun. Out of three shows scheduled with the Briefs, I was able to make it to one—and I kick myself everyday for missing their other shows.

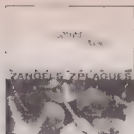
I arrived at the Doll Hut just as the Briefs were setting up their gear. (Yes, missed the first couple of bands—and from the looks of the crowd, I don't think I missed much.) This was my first time seeing these guys, so I was very eager to experience what I've only heard off their latest, Hit After Hit, out on Dirt Nap Records. The Doll Hut had a good-sized crowd, and as soon as the drumming began on "Poor and Weird", everyone from outside jammed into the place to see what all the commotion was about.

In a split second, I'm poor and I'm weird, baby/You got no time for me came charging out of the bleached blondes holding the guitars. Steve E. Nix and Daniel J. Travanti desolated their guitars with their bare knuckles and introduced their riveting blend of catchy punk and glam rock to their audience. Their New Wave motif gave them an abundance of animation and allure. Drummer, Chris Brief, who was wearing eye goggles and utility tape all over his head and body, impressed the crowd with his incredible spunk and dynamic drumming. Bassist, Lance Romance, wooed the ladies with his wild bass playing and high impact aerobics.

The songs came on, one after the other, each reaching a higher level of bliss and satisfaction. Knife, Rotten Love, New Shoes, and Sylvia were some of the songs they dished out and all were well received by the crowd. With such a diverse group of music lovers -- indie rockers, punk rockers, glam rockers, and Cholo-rockers (that would be my grouping)—the show became more of a unit as everyone fused together with the Briefs' electrifying adhesive. After their highly entertaining set, which was about 30 minutes long, the crowd demanded an encore!

It was definitely a Hit After Hit and the great thing about it, was seeing a band playing to have a good fucking time! The Briefs made the evening OR-GAS-A-MATIC!

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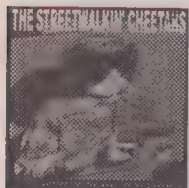
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THE STREETWALKIN' CHEETAHS
WAITING FOR THE DEATH OF MY GENERATION
TRIPLE X RECORDS

On *Waiting for the Death of My Generation*, The Streetwalkin' Cheetahs fit a full horn section onto a couple tracks. We do not hear this enough on today's hard rock albums. Brian Kehew (Muffs, Dickies, Air, Mother Superior) produces this album, still very much in the '60's Detroit proto-punk sound of The Stooges and The MC5. Kehew also throws some keyboard action into the mix by performing on Mini Moog and piano. Another friend helping out is Frank San Filippo, who not only did the horn arrangements, but also contributes on sitar and tamboura. With all this going on, is this still a straight-ahead Cheetahs record? Most definitely, *Waiting for the Death of My Generation* adds to the reincarnation of Detroit hard rock; an album that goes from those gnarled roots to the power pop of Alice Cooper's *Flash the Fashion*.

-TOM TEARAWAY

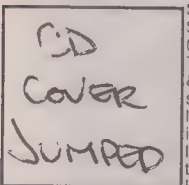


USELESS I.D.
BAD STORY, HAPPY ENDING
KUNG FU RECORDS

At first, I thought the band's name was a Freudian passage, but, alas! It merely has to do with a botched job on a laminate that will never fool the doorman. Useless I.D. is Israeli and some even call them the "Jewish MxPx" if you can stand it. So, you know where this music is heading towards, yeah, strong pop punk about love and homesickness that will create a happy following and leave the tough kids snarling in the back rows. Produced by The Alaris frontguy, Kris Roe, "Bad Story, Happy Ending" is all fine and dandy, with a hard shell that will melt in your mouth, not in your crotch. Apparently, they all want you to eat more falafel and go to their website: www.uselessid.com. See: Use Less Id. Go

Sigmund, go!

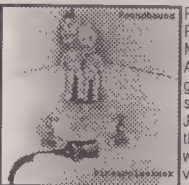
-MARK WHITTAKER



SAN GERONIMO
CD COVER JUMPED
COLD FRONT RECORDS

This moody yet eclectic group features former members of JETS TO BRAZIL, LEFETIME, & DROWNINGMAN. To get down to the nitty gritty, this disc offers up six monumental selections burning with abstract-personal poetry about life, friends and experience. At least, that is what I think they are saying. Musically, it is very reminiscent to Jawbreaker in style and structure, especially the guitar work. While not as polished as contemporaries like SHADES APART, but it proves to be just as edgy and still expose it's yearning for things moody, melodic and intense. In a strange world this would be the soundtrack for life, in our world, this is just some damn cool tunes to help keep your mind in order in between nervous breakdowns. Consider this audio psychotropic medication and dose yourself up for a much-needed rest with SAN GERONIMO. Isn't it time you paid a little attention to your brain anyway?

-LARRY LUGZ



POUNDHOUND
PINEAPPLESKUNK
METAL BLADE RECORDS

Ask whom the busiest man in metal is these days and a few names come to mind. You've got your Dursts and your Maynards pushing endeavor after endeavor out for your consumption. However, there's an unlikely candidate who's not only catching up to the Jones, but is putting out stellar material along the way. Doug Pinnick is the man behind the music, and he's been a busy little beaver as of late, not only playing and recording with King's X, but also putting together a supergroup (Supershine), as well as his own vehicle, Poundhound. Now on the second release, Poundhound returns with 16 tracks that carry the Pinnick staple sound of heavy harmonies and moshable melodies ("Jumpin'", "Atlanta"). However, with most solo projects, there are some differences which make Poundhound familiar yet unique, such as the multi textured percussion that grace the disc ("Smearing"). Pinnick also plays everything here but drums, which adds to the complete crushingly heavy vibe on this disc ("Rain"). In fact, Poundhound rivals Korn in riffage here, with enough filling rattling rhythms to give the California quintet a run for their money. In short, as usual, Pinnick works with his usual fervor, adds a few nuances here and there, and does not disappoint. If you're a fan, or even if you want to hear some kick ass rock and roll, check this CD out. (www.metalblade.com)

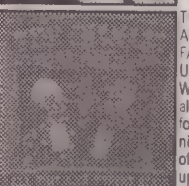
-MIKE SOS



MAD CADDIES
ROCK THE PLANK
FAT WRECK CHORDS

Ska punk that sounds like it is straight out of the 50's. The vocals are especially that old movie style, and the music is chock full of infectious ska-beat to keep ya moving. This band is certainly a nice change of pace from the usual ska sound, and what better label for it to be on.

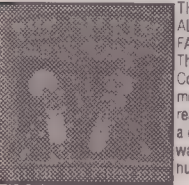
-Nick DIY



THE DICKIES
ALL THIS AND PUPPET STEW
FAT WRECK CHORDS

Usually, when a classic punk band from the 1970's releases a new record, it's big news. With The Dickies, however, you can pretty much guess what it's going to sound like already, so the excitement isn't really there. That said, The Dickies deserve some respect for going at this punk rock thing for 25 years or so now. They've been the longest running punk band ever since The Ramones broke up, and, just like The Ramones, every one of their records sounds alike. Actually, with The Ramones, that statement is just a hyped-up cliché, but The Dickies really do sound the same each time around (except for that horrible Killer Klowns record). It's kind of scary that Leonard Graves Phillips has managed to do that weird nasally thing with his voice for so long without breaking something. As usual, the songs are poppy and silly in a way that doesn't really grate on your nerves like a lot of newer pop-punk bands. Instead, The Dickies have a kind of soothing bubble-gum quality to their music that owes a lot to The Beach Boys. Of course, if you're a veteran to this punk rock thing, you already know all this. For you rugrats, The Dickies are like a Saturday Morning Cartoon with punk rock guitar parts, and their best songs are always covers. This time around, the best cover is "Nobody But Me" by the Human Beinz, which was also on The Dickies cover ep from a few years back. The only original that really grabbed me was "My Pop The Cop." If you like The Dickies, this one won't disappoint, but if you've never heard them before, start off with the earlier stuff like "The Incredible Shrinking Dickies," to get a feel for some of the history.

-SNOTTY SCOTTY



THE DICKIES
ALL THIS AND PUPPET STEW
FAT WRECK CHORDS

This latest offering from the Dickies is great! Full of songs with amusing lyrics - "He's Courtin' Courtney", "Howdy Doody in the Woodshed II", "Whack the Dalai Lama" and more - which are backed up by very catchy tunes. Stan Lee's guitar work is excellent; he really shreds on a couple of songs, and the rest of the band is really tight. It's like eating a chunk of cotton candy; it's really good, but it goes so quickly that when it's done, you want more. Definitely recommended to any intelligent pop-punk fan with a sense of humor. Hats off to a band who keeps making good records year after year.

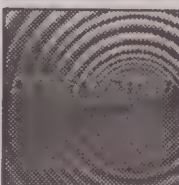
-TEKOLOTE



SLOPPY MEATEATERS
FORBIDDEN MEAT
ORANGE PEEL RECORDS

Blink 182 meets Jimmy Eat World for a generic poppy, punky, radio friendly bash in an over stylized mall culture world. This stuff would make great background music for the next big teen flick. These lads are fine musicians, but what happened to being original? Oh yeah, originality doesn't pay the bills now a days. There's a strong production but lacking in the originality department. Sorry, but I got to pass on this one...

-Larry Lugz



STEREOMUD
PERFECT SELF
COLUMBIA RECORDS

Rising from the ashes of Life Of Agony and Stuck Mojo, Stereomud is a five-piece hard rock outfit whose 13 track debut disc treads the same old nu metal waters. While the songs are hard hitting and show signs of radio success ("Pain", "Steppin' Away"), it's basically one of those disappointingly ordinary, metal by numbers discs that seem to be a dime a dozen these days. Liberally borrowing from Sevendust and the rest of those that carry the aggro banner, as well as rehashed Life Of Agony riffs ("How We Stand"), Stereomud isn't anything to gush over, but they are a competent act who are sure to be given a lot of attention due to the member's past band histories.

(www.columbiarecords.com)

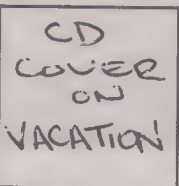
-Mike SOS



TWO MAN ADVANTAGE
DON'T LABEL US
GO KART RECORDS

This band, I swear, will single-handedly save punk rock, while along the way uniting Canada and America, break beer endorsement records and make you smile all along. If you aren't quite up to speed, 2MA is unique. These guys play every game (aka - "show") clad in hockey gear from head to toe. Well, to ankle. I have yet to see them wear skates on stage. Tracks like "Zmaboni Driving Maniac", "Opinionated Motherfucker", and "Hot Rod GT0" are enough to make this record gold by any standards. Not many bands can write awesome songs, while putting on a real show. 2MA is one of the few that are successful in both standings. Musically, this album is harder and faster than their previous full-length, but the hockey, beer, porn, and car references are just as plentiful.

-Nick DIY



SUPRASOD
CD COVER ON VACATION
VIRGIN RECORDS

Brooklyn NY's, Suprasod are a powerful rock outfit whose emotionally charged delivery and masterfully monstrous grooves ("Only You") dominate their 11-track debut import. Shamefully, this CD is very hard to find, but a definite disc to seek if you crave the bottom end of Alice In Chains with the crispy chug of metalcore ("Erase Me"). This quartet regularly rocks German crowds of 5,000 and more and with one listen of their eponymous CD, you'll be wondering why they're not doing the same on these shores. Inside their captivating crunch lies stellar grooves and lush soundscapes ("Fallen Trees") that harken images of Pink Floyd meeting Tool with a Slayer riff thrown in for some action. Do yourself a favor and find this disc and be envious that Europe knows where it's at from time to time.

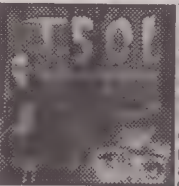
-Mike SOS



BUMP CITY
YESTERDAY'S FEEL
CITYMADE RECORDS

Bump City is a NYC funky rock outfit whose five song disc would sit pretty in between the Stevie Wonder and Dave Matthews discs on your CD shelf. Bump City is a fine tuned groove machine who churn out some hot guitar licks and a big ass brass attack alongside some airy keyboard playing and ultra catchy choruses that have hit stamped all over them ("Heartfelt Dreams"). Funky clav? Check ("Can't You See?"). Ass shaking groove? Affirmative. A must have for your funky souled self? Definitely. (90 Lexington Ave Ste 5D New York NY 10016 www.bumpcity.org)

-Mike SOS



TSOL
DISAPPEAR
NITRO RECORDS

Here's the record that Orange County has been waiting almost 20 years to hear - a new release with all new material from the original members of TSOL, one of the greatest bands to ever come out of the County. Actually, it's not quite all the original members, because Jay O'Brien replaced original drummer Todd Barnes around the time Barnes died. Although TSOL's sound was very influential, no band managed to capture its dark power, which some writers have dubbed goth punk. I wouldn't say there's anything goth about this release. The songs on DISAPPEAR are closer to those on DANCE WITH ME than to some of the band's later output, but there is definitely even more technical virtuosity here, with great performances from Ron Emory on guitar, Mike Roche on bass and O'Brien on drums. The band gives the music a real rich, orchestral feel without undercutting its punk intensity. Jack Grisham is a master of phrasing, and his vocals here are strong and assured. He still has a way with lyrics that makes you want to hear all the words that he is singing. The songs are still about thinking independently and questioning all received wisdom, no matter the source. Every song on the disc is very good - nothing feels like an afterthought or filler. Standouts are "Terrible People", with its nod to "I'm Tired of Life", one of TSOL's most powerful songs from DANCE WITH ME; "In My Head", because Jack shouts "Let's go!" at the beginning and because of its driving tempo and classic political lyrics, and "Paranoid", because of its really pretty, moody guitar lines and melody. Seriously, a great record. Acquire it at your earliest opportunity. I guarantee you will find listening to it a riveting experience.

-TEKOLOTE



IRON CROSS
LIVE FOR NOW!
GMM RECORDS

Finally, the entire Iron Cross discography (plus unreleased tracks) is available on a non-bootleg CD. For those of you who don't know, Iron Cross was one of the early Dischord bands (featured on the Flex Your Head compilation) and also one of the first skinned hardcore bands in the United States. Agnostic Front covered their song "Crucified For Your Sins," and the band members have a pretty distinguished pedigree, featuring members of SOA, Rollins Band, Gray Matter, Ignition, Rites Of Spring and a bunch of others at various times. Plus, the new reunion line-up that's touring this year has got Kent Stax from Scream and the Suspects hitting the skins, and that guy fucking rocks. Regardless of who they know and who knows them, the music sounds like DC hardcore mixed with British Oi music, and it's all fucking awesome, especially "You're A Rebel," which is one of my favorite punk rock anthems of all time. Plus, the disc features extensive liner notes from Danle Ferrando (drums), Sab Grey (vocals) and Mark Haggerty (guitar), the core of the group while they were still recording (1981-1983), reminiscing on the glory days. This shouldn't even be a question. Just buy this damn record.

-SNOTTY SCOTTY



FROM THE DESK OF SALLY
EVERYTHING AND NOTHING
SHARK BITE

From The Desk Of Sally is not your average girl with acoustic guitar act. Instead, this female led music collaborative is less Lillith Fair fare and more of a rock outfit whose 18 tracks would sound at home on the JOSIE AND THE PUSSYCATS soundtrack ("Stupid"). Light and catchy, FTDOS hits the mark when it comes to being clever and cute ("The Girl I Want"). However, when the lights are dimmed, this outfit can produce some feverous mood pieces ("Hollow"). On the attitude scale, think in between Courtney Love ("All The Pain") and Pat Benatar, but on the musical scale, it runs the across the board, hitting on everything from Sheryl Crow to Jewel ("Taken"). For some smartly crafted rock songs From The Desk Of Sally delivers the goods. (PO Box 4118 River Edge NJ 07661)

with a strong female voice,
www.fromthedeskofsally.com

-MIKE SOS



EASY ACTION
EASY ACTION
REPTILIAN RECORDS

John Brannon's grating banshee howl that served him so well in Negative Approach and the Laughing Hyenas stamps this Easy Action debut as a Motor City punk rock original. As the name would suggest, Brannon is here turning his howl and growl to a hard rock power blues inspired by the early Alice Cooper recordings. This is hard-driving rock that brings to mind fast cars and frenzied '70's hard rock, as well as summoning the spirits of 80's hardcore.

-TOM TEARAWAY



MANIC HISPANIC
THE RECLINE OF MEXICAN CIVILIZATION
BYO RECORDS

Dios mio! The long awaited follow-up to THE MENUDO INCIDENT is finally here! I think I know every pinche palabra on that record, so it's about time the guys released another collection of vato-ized punk rock hits. THE RECLINE OF MEXICAN CIVILIZATION lives up to its predecessor, from the cover art - El Jefe photographed from the neck up, laid out like Darby Crash on THE DECLINE OF WESTERN CIVILIZATION cover (although he appears to be clutching a partially eaten churro and a Tecate beer can, rather than a microphone) - to the superlative choice of songs included. Que suavel The nuevo lyrics are VERY funny - with or without mota. I'm not going to quote any here, because it would be too difficult to choose which to use. This time around, the carnales rework songs by the Clash, the Dead Kennedys, the Ramones, Bad Religion, the Offspring, Rancid, the Descendents, Catholic Discipline and X. It's awfully hard to choose, but my favorites are "We Gotta Keep 'Em Immigrated", "Uncle Chato's Garden", "Lynch the Landlord" and "Rudy Cholo". Should you buy this disc? Does yesca grow in Humboldt County? Simon ese!!! So cough up the feria and get it.

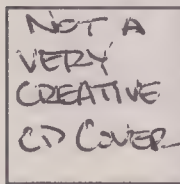
-TEKOLOTE



RISE AGAINST
THE UNRAVELING
FAT WRECK CHORDS

The new project from 88 Fingers Louie (Joe-Bass and Mr. Precision-Guitar) brings to the table 16 powerhouse melodic hardcore numbers that push the envelope one step farther than their former project delivered. By no means intending to be 88FL part 2, Joe and Mr. P and their new band dive deeper into their collective music processes delivering the goods on this hard hitting 16-song platter. Song after song your psyche feels the turmoil of despair (401 Kill, The Art of Losing, Everchanging), introspection (Alive & Well, Three Day Weekend) and uncertainty (Stained Glass and Marble, Weight of Time). Vocalist Tim has a real knack for digging deep and adding tons of emotion to an otherwise emotionless genre, choosing to expose what is going on inside and sharing his feelings with the listener. Extremely thought provoking, striking a chord of humanism, salvation and belief. This could be the hardcore's great savior. Excalente!

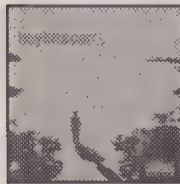
-LARRY LUGZ



RURIK
S/T
ATHIR CREATIVE RECORDINGS

Rurik's press packet wins the award for being the most exaggerated, confusing, and grammatically challenged I have seen for a long time. From its veiled references to vocalist Christopher Dale's emotional trauma, to the explanation of why the band is called Rurik (he was a famous Swedish prince), the prose is dramatic and confusing. That said, on to the disc, a four-song ep, which has a real '80s sound. The band cites Depeche Mode as a major influence, but I found it to be more gothic, especially in its lyrics - "The chosen bears the markings of a tainted crown" and "Prolong the agony/Want to feel the hot object of rape/Inside of me" - sounds like a few weeks in prison would set him straight! In short, the lyrics are all about suffering and torment, in that "beat me, whip me, kick me" gothic way. According to the press release and a review, Rurik's live performances include dramatic stage effects, too. Probably for those who are into that ethos, as well as anyone who misses the visual drama of new wave music.

-TEKOLOTE



BOY HITS CAR
BOY HITS CAR
WIND UP RECORDS

Boy Hits Car is a complex quartet, who hails from California, that blurs the edges between today's metal and alternative rock. While their 11-track disc hits hard and furious, not unlike fellow West Coasters System Of A Down ("Turning Inward"), it's BHC's penchant for artsy, neo hippie banter (complete with acoustic guitars and Arabic melodies) that set them way of the road less traveled ("Lovecore"). Imagine Jethro Tull jamming with Korn, and you may get an idea of what these guys sound like. And while their style may seem jarring at times and a bit weary on the ears, the parts that rock read way off the horned hand-o-meter so much that you actually may appreciate their diversity. These guys are

also decisively smarter than your average stupid metal band, and it shows in their lyrics as well as their blistering compositions ("I'm A Cloud"). If you dug Days Of The New's twist and would like to expand on that with a flare of Middle Eastern influence (not unlike Robert Plant's solo work), then Boy Hits Car is a solid album to check out. (www.boyhitscar.com)

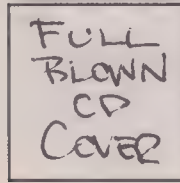
-MIKE SOS



SICK ON THE BUS
SET FIRE TO SOMEONE IN AUTHORITY
GO KART RECORDS

This record is all about superfast, hardcore punk, blended with a "poppier" side on the latter half, like a heavier Ramones. For some good old-fashioned punk, played on high octane, check out "I Hate You". The fast paced vocals and catchy choruses make for some memorable tunes. You will be smiling from piercing to piercing.

-NICK DIY



FULL BLOWN CHAOS
FULL BLOWN CHAOS
SELF RELEASED CD

Full Blown Chaos is an up and coming NYHC outfit, whose gargantuan sounding five song disc is headed right for your jugular. Hardcore has evolved with metal here and has created a brutal display of chugging guitars, tortured vocals and intense drumming ("It Remains"). Chock full of tight breakdowns ("One Last Victim"), FBC bring the brutality of an East Coast pit home for your own personal pleasure. First aid kit not included. (www.fullblownchaos.cjb.net)

-MIKE SOS

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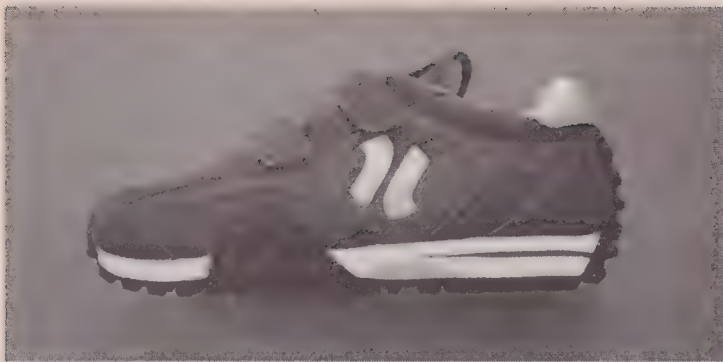
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THE FARTZ
WHAT'S IN A NAME?
ALTERNATIVE TENTACLES

Remember The Accused? Well, fear not fellow thrash-heads, cuz here comes the Fartz, the hardcore answer to bygone eras of my grade school skate punk days. These Seattle heroes rock it nice n' greazy, like a Viking onslaught on speed, wrecking down the walls of apathy and are upset at all of the right things. See, that's why they're in a punk band: suburban white kids get upset and then enjoy flailing around to loud and fast rock music. "What's in a name.?" is the perfect antidote to repressed rage for all of the injustices in the world. That gosh darn racism! Bad, bad stupid sexism! Arg, it just chaps my hide. So, I'm gonna get a tattoo and be in a band. Yeah. I like beer.

-MARK WHITTAKER



THE RICHMOND SLUTS
THE RICHMOND SLUTS
DISASTER RECORDS

Trash is back and it's barking out loud. This loose rocking combo takes all prerequisite cues from founding fathers THE NEW YORK DOLLS, STOOGES and even more contemporary trash enthusiasts LOOSE LIPS. Low Brow Rock n' Roll in its thraziest form. Noisy guitars, off beat bass riffs over sloppy drums teamed with groaning, wailing vocals doused in cheap bourbon and generic beer. Add four real bad haircuts and you got the next queens of trash barking at your front door. Although they present any new ideas or themes to the genre, they carry on the tradition by singing the praises of lust (Take You Home, City Girls, Drive Me Wild), Filth (Service for the Sick, Sad City) and a good time (Contagious, Paddy Wagon, Thought I was Dead, Yeah Allright). What more do you need when you live life on the edge. Let the Sluts take to where you wanna be...

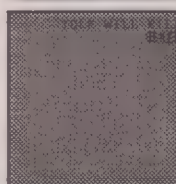
-LARRY LUGZ



THE RICHMOND SLUTS
THE RICHMOND SLUTS
DISASTER RECORDS

Foundational to The Richmond Sluts is the early wave of American glam-punk exemplified by the New York Dolls and a tough, Brit Mod sound. Each song very nearly tears itself apart in the explosive delivery of these stimulated twenty-somethings. Frequent drug references and fierce energy are exquisite juxtaposition to the slick, toe-tapping, organ-fueled melody that leads into such tracks as the powerful "Drive me Wild."

-TOM TEARAWAY



OSKER
IDLE WILL KILL
EPITAPH

Road trips are special times with your buddies. Those long hauls through desert landscapes with the top down, shirts off, sweating with your hair gnashing in the 80mph+ plus velocity, passing the bowl around and blasting good time punk rock. I remember one instance on a sojourn to Joshua Tree where my pal Mike yelled to Ben who was driving: "Hey, how do you keep an idiot in suspense?" Ben kept asking, "How...HOW?" Exactly. You pause at a rickety truck stop to ingest a \$5 plate of steak and eggs and fill up the tank with left over beer money. Those sweet memories that are made today and evermore, with the simple notion of ditching class or work and just taking off in your rig to wherever it may lead, are precarious and necessary. This album should be played at some point in that adventure.

-MARK WHITTAKER



ONE TIME ANGELS
SOUND OF A RESTLESS CITY
ADELINE RECORDS

This is the first release from One Time Angels, a Bay Area-based band, which includes Doug Sangalang on vocals, guitar, organ and synthesizer; Mickey Dunagan on bass; and Eric Alexander on drums. If I had to put a label on it, I'd call the twelve songs on the disc muscular pop/rock/emo, along the lines of Weezer. Sangalang's vocals have that hoarse, sincere quality to them, which complements the angst-ridden lyrics, which were a little arty for my taste, however, the music is consistently catchy and solid enough to make up for the lyric's rather "precious" quality. I could totally see several of the songs on this — "Rose Carnation", "Mercury" and "Gravity" — getting played on KROQ or some such "alternative" station, and could see One Time Angels doing very well on the college scene, too. Definitely a keeper if you like Weezer and bands that hang pop sensibilities on a solid rock structure.

-TEKOLOTE



TOM DAILY
THE BURLINGTON NORTHERN
THICK RECORDS

Quisp cereal is long dead: all hail those who sucked down sugar milk on early Saturdays, watching the farm reports and waiting for HR Puffinstuff to saunter erotically across your TV screen. Tom Daily is precedence of this occasion. His songs jilt and whine in pure pop-posse faction, letting us know he enjoys art school student openings and a good other pop after sex. This record stays true to its alt-intentions, but wavers around enough to stick you in that unfamiliar dark closet with nothing but a ukulele for company as you wait for that bowl of Quisp to return. If you are a girl, particularly Reese Witherspoon, he may want to give you a stack of Garbage Pail Kids stickers in honor of his love. Other than that, remember users are losers!

-MARK WHITTAKER



THE CORLEONES
NFERNO MAFIA
SICK BOY RECORDS

SLC Punk! If you haven't seen the movie, you can listen to this. The Corleones play straightforward contemporary punk, with overtones of the Ramones and Green Day. While there is a nice variety to the songs, I can't say that there is anything real new here. The whole Mafia/tough guy pose is a hackneyed cliché that would have been better left out. I wonder if band members Illusive Flamingo on vocals, Pauly C. on guitar and backing vocals, Sean X. on guitar and backing vocals, B-rad on drums, and Justin Wyatt on bass are Mormons? I'm not sure that I've ever heard Mormon punk rock. Your call.

-TEKOLOTE



MONSTER MAGNET
GOD SAYS NO
A&M RECORDS

Monster Magnet make a triumphant return to the rock world with their latest 13 track acid flashback that gets a little more experimental than previous releases. Dave Wyndorf and company still knows how to churn out those Cream meets Sabbath choruses and trippy musical endeavors ("Heads Explode", "Medicine"). But if you dig a little deeper, you'll hear a lot of Delta blues ("Gravity Well") and even some futuristic sounds that you'd expect on an Orgy album ("Silver Future", "Queen Of You"). Still the purveyors of all that is weird and organic, Wyndorf really gets down and dirty on the vocals here, taking smidgens of Morrison, Hendrix and Lou Reed to create that cool, yet creepy neighbor vibe ("Take It", "Kiss Of The Scorpion"). While Monster Magnet has gone out and done some exploring on GOD SAYS NO, their basic credo of kick ass first and never asks why still remains very much intact ("My Little Friend"). If other bands could grow up and be rock stars like Monster Magnet, the world would be such a crap free music place. If you're a fan, or want to hop on the bandwagon, this is the album to pick up. (www.monstermagnet.net)

-Mike SOS

**SURE
DOESN'T
LOOK
LIKE A
CD COVER**

**HENRY
SOUNDS LIKE
RETICULATED RECORDS**

This twenty-song CD by country/space trio, Henry, can lull the listener into a coma-like state with its slow, methodical pace. The music is soft, often quirky, and at times reminiscent of Dylan, Devo, and Wall of Voodoo. Yet the sensibilities here are much closer to Phish. One strange thing about this CD is the bizarre song titles. Songs have titles such as "Skarb Thing", "Clavious", and "It Came From Lake Memphremagog 1". I get the feeling they're making up their own language, kind of like The Cocteau Twins. If there aren't any drugs involved in the making of this CD, there ought to be. One tune, "Great Hamburger Nose 1", starts out promising and then ends after about fifty seconds with a

yodeling riff. If you liked Flo and Eddie, Zappa, and Captain Beefheart, you might think this album is the greatest thing since windowpane. But as for the 21st century, I don't think there are enough drugs in the world to make this CD palatable.

-DUG

**A
PLEASANT
CD
COVER**

**PLEASANT GROVE
PLEASANT GROVE
LAST BEAT RECORDS**

This collection of six slow, brooding tunes by Dallas country/alt rockers Pleasant Grove sounds like Pavement and Son Volt dropped some Quaaludes and bought a couple of bottles of cheap wine. While the vocal harmonies are striking, if a bit discordant, this CD contains a lot of high-quality country-flavored emo. "Wide Open", one of the slowest, yet most accessible tunes on this album is a quiet, restrained piece of work until a screaming guitar solo kicks in at the very end of the tune. One tune, "Nothing This Beautiful" meanders around for ten minutes. Though the music is undoubtedly beautiful, it often sounds like they're just plodding along. "Reset The Code" is a traditionally

slow country song for five minutes, before turning into a free form prog-rock jam for the last two minutes. This is a band that isn't afraid to sit back and take the listener on a very slow ride, great music for a hungover morning or the night when your lover walks out on you.

-DUG



**BRMC
BLACK REBEL MOTORCYCLE CLUB
VIRGIN RECORDS**

BRMC is a hazy West Coast trio whose Haight-Ashbury meets early 90's English rock roots shine throughout their 11-track debut. As psychedelic, but not as heavy as Monster Magnet ("Red Eyes And Tears"), these guys produce subliminally subversive songs that are sure to get your mojo working. Creating an imminent, less poppy version of bands like Blur & The Stone Roses with tons more depth, BRMC takes us back into the 1960's by capturing the spirit of free form rock and roll ("White Palms"). Armed with musical questions ("Whatever Happened To My Rock And Roll?") and stark realizations ("As Sure As The Sun" ("Spread Your Love"), BRMC is a band to check out if the artsy rock is too

artsy and the heavy rock is too heavy for your finicky musical tastebuds. Want freedom rock, man? Well, here it is, man! (www.virginrecords.com)

-MIKE SOS

**RESONATING
CD
COVERS**

**JOHN TURNER
HORN RESOUNDING
BARAKA FOUNDATION**

The debut release from John Turner, the Baraka Orchestra trumpeter, is a journey through progressive jazz, strange vocal samples, and some truly excellent dissonance. There are some incredible experimental pieces on this CD that push the limits of art and our perceptions of it. The haunting horn solo of the tune "Parking Garage" backed only by ambient wind noise is enough to turn the most hard-core jazz hater into a fan. The two live tracks, "Farewell Beginning" and "Pons Coda", rely on traditional jazz improvisation with a talented seven-piece backup band. One memorable piece, "Striking and Plumbing", sounds like a Japanese Taiko drum outfit has teamed up with a mystical trumpeter to

weave a tapestry of unique sounds.

There is no equivalent to this CD, no easy comparisons or descriptions. This album is a creative masterpiece, strange, inviting, and at times a little scary. It's not rock and roll, but it is great art.

-DUG

**CODE:
MISSING
CD
COVER**

**THE LOT SIX
THE CODE MODE
ESPO RECORDS**

Boston's underground quintet, The Lot Six, draws on a lot of rock and roll influences on this four-song EP. The first tune, "Come and Get It", is the kind of upbeat rocker you'd hear from a late eighties hair band, all growling vocals and crunching guitars. It's followed by "This Is Coincidence", an introspective power ballad that builds to a surprising climax with an offbeat horn and a circus chorus. The best tune on this CD is the third song, "Swimming With Sharks", a true Boston-rock with hand-clapping, shout-a-long chorus, and a pounding beat that brings the screaming vocals home. This is a CD from a band that shows the talent necessary for the full-length album. Espo Records is a fair-

ly new company with a huge share of the Boston market. If The Lot Six is indicative of the kind of bands they're signing, they'll do very well indeed.

-DUG

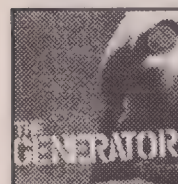


**SEAFOOD
SURVIVING THE QUIET
BIG WHEEL RECREATION**

There's nothing fishy about this tight collection of sonic pop gems from the London-based indie band Seafood. The US release of their first album contains ten upbeat tunes in the tradition of Pavement and Sonic Youth. "Toggle", a 7-minute masterpiece, is probably the most indicative of the great promise this group shows. The song starts off with a mournful, slow beat which is carried on for several minutes until they break into a frenetic jam. There are lots of tempo changes, breaks, and strange intros on this album. Just as suddenly as a song bursts into a jam, the guitars stop and the tune turns back into an introspective, understated tune. "We're actually very schizophrenic," says lead

vocalist and guitarist David Line. For a band that was selling out English gigs in 1997 it's amazing it's taken so long for their first full-length to be released on this side of the pond. No less than five tunes off the new album have become airplay hits on English radio, while two songs, "Easy Path" and "This Is Not An Exit", are currently moving on the UK top 100. Seafood is an incredible band, with tremendous musical talent, sure to make a hit in the US in the near future.

-DUG



**THE GENERATORS
TYRANNY
TKO RECORDS**

Not as strong as last year's "BURNING AMBITION", but still volatile enough to keep turning heads. I've said it before, the Generators are one of the best up and coming bands to emerge from LA combining strong pop influenced rock with British Oil, these guys take no prisoners in their full tilt rock attack. If I may also add, the Generators probably have the best drummer (Dirty Ernie) I've heard in years. Consider this, 12 high-octane songs that keep the punk torch burning as they belt out theme after theme of the lifestyle we all know best. Check out "Us Against Them", a solid romp of teenage angst and a look at how things seem to never change. One strong point about this band is that singer Doug

Dagger has always had a talent to spin interesting tales in a few short phrases. He doesn't come off as preachy, but rather as expressive and introspective, writing lyrics that keep the listener in mind. Take for instance the closing track "Coming Down". Dagger spills his heart in a story that all can relate to; lost girls, lost friends, a twist of fate that we all experience in our everyday lives. I expect great things from these guys. Cheers!

-LARRY LUGZ

on tour this summer

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ROCKET THREE

FALLEN
CD
COVER

CACTI WIDDERS

A STRANGE LIFE

FALLEN ANGEL RECORDS

When I threw this jobber on, my girlfriend said something peculiar: "You know, I've heard this before. Haven't I?" Have we? Not too sure. But make no mistake that the Cacti Widders are a good blend of punkability and good ol' straight ahead rock. They get yer tush ta push and arms doin the 12oz curls with a fine Lone Star reward at the end. There is not a lot to interpret or giveaway here, "A Strange Life" is a decent set of rolling Rickenbackers twanging hefty under the silvery moon about truckers, wimmin, and feelin blue on a red hot night. Yep, this outfit will fit ya fine if yer into that whole Rev. Horton Heat jive and even procure some of them Supersuckers. Yee haw. Shoot yer BB gun and idle high. First though, stop by the wrecking lounge and get into a brawl.

-MARK WHITTAKER

a stray 'coon and get ready to

ZAO

SELF TITLED

SOLID STATE RECORDS

Oh surprise, yet another tuned down growling crap-core. If music keeps going like this, I am gonna get into Limp Bizkit.

-Nick DIY

THE ICARUS LINE

MONO

FRANK RECORDS

There's 12 blazing rock tunes on the new album from LA's own, The Icarus Line. From the opening beats the listener is in for screeching guitars, heavy-bottom bass, and enough rock screaming to launch an arena tour. The band doesn't pull any punches on this non-stop aural assault. They've even included a live video of their single, "Feed A Cat To Your Cobra", on the CD. There's nothing soft about this album, even the slow tunes such as "In Lieu..." are creepy NIN-type power ballads. The Icarus Line demonstrates some impressive decibel control on this disc with the type of material that is sure to please any fan of hard-edged rock and roll.

-DUG

RISE AGAINST

THE UNRAVELING

FAT WRECK CHORDS

The harder side of Fat's repertoire is Rise Against. It's sort of a mix between Good Riddance and the rest of the Fat roster is where this album falls. There are enough fast parts, mixed in with the melodies to keep you happy, but don't look for anything groundbreaking here.

-NICK DIY

VARIOUS

NOT THE SAME OLD BLUES CRAP II

FAT POSSUM RECORDS

If your even a bit curious about the new blues that have been coming your way but were afraid to ask, ol' Fat Possum Records have put a fine selection together for your listening pleasure. You get the twiddle-twang acoustics of Scott Dunbar; the electro dirt from RL Burnside; some stony wailings from Junior Kimbrough; the Delta finery of Robert Belfour; the rickety rantings of Asie Payton; some funkdefied blues-osity from Paul Jones; hardcore front porch sludge from T Model Ford; a hoppy little ditty from Super Chikan; and a great cover of a new Tom Waits tune by King Ernest. All in all, I liked them as a whole and the moonshine is optional.

-MARK WHITTAKER

SAME
OLD
MISSING
CD COVERFURTHER
FROM A
CD COVER

FURTHER SEEMS FOREVER/RECESS THEORY

FROM THE 27th STATE

TAKEHOLD RECORDS

The 27th State is Florida, in case you didn't know that little piece of history. Well, it seems with the success of New Found Glory, the entire Florida scene is trying to be pretty. That is how FSF three songs go. The three songs by Recess Theory make the Get Up Kids sound tough. AVOID.

-NICK DIY

GOD
TO HAVE
A CD
COVER

THE GOOD BOYS

GOOD TO MEET YOU

SELF-RELEASED

As if the 909 area code didn't take enough hits on LA radio stations; here comes a band from Riverside with a record that would have been mediocre in the 70's, but is nothing less than horrific in the 21st century. With a poor man's Rolling Stones imitation and a bunch of lackluster tunes with titles like "Bitch", "Mean Mother Fucking Man", and "Rocket In My Pocket", The God Boys are ready for the trailer park. Perhaps this stuff fits at a car show, or a Moose Lodge, but I think even white trash have more taste than this. It's a good thing this was self-released because even K-TEL would have trouble pushing this album.

-DUG

RUBY

SHORT-STAFFED AT THE GENE POOL

THIRSTY EAR RECORDINGS

Lesley Rankine, ex-member of Silverfish, takes her new persona, Ruby, on a journey of electronic discovery with the follow-up to her "Salt Peter" album. Ethereal vocals, accessible melodic hooks, and deep bass rhythms punctuate the 11 tunes on this release. The single from the CD, "Grace", is mixed by the talented UK fave, Christian Vogel. Perhaps, most interesting is Ruby's melding of art and accessibility. Rankine sacrifices nothing while bringing forth a challenging, aesthetically sound, and beautifully done album.

-DUG

NORTH SIDE KINGS

THIS THING OF OURS

THORP RECORDS

NYHC has a tendency to spread itself out these days without spreading itself thin. The latest outfit that succeeds in doing so has actually relocated from the Big Apple to Arizona and has come from NYHC institution bands such as Cause For Alarm and Sheer Terror. North Side Kings is the name, and the Sopranos meets Slayer musical approach works well here on their 10-track mosh marathon ("Az Social Club"). Containing a plethora of moshpit movers ("Lack Of Dignity", "Looking Out Again"), NSK put themselves as well as the Arizona scene on the map. Mixing Hatebreed, Sepultura, Cro-Mags and Louie Primo is no easy task, yet this trio does so admirably. Keeping the music real and the

respect level intact, North Side Kings earn your respect on a lot of different fronts. So, if you don't want to wake up sleeping with the fishes, I'd strongly suggest you pick this CD up. You wouldn't want to disrespect these guys, would you? (PO Box 2007 Upper Darby PA 19082 www.thorprecords.com)

-MIKE SOS

Fighting Mutts

EP Out This Summer

fightingmutts.com



**NATACHA ATLAS
AYESHTENI
MANTRA RECORDINGS**

With her fourth full-length release, Egyptian chanteuse Natacha Atlas has proven the power and majesty of Arabic music. In 1999 Atlas was voted Best Female Singer at the Victoires de La Musique (the French version of the Grammys), toured the UK with Jimmy Page and Robert Plant, and performed in Jean-Michel Jarre's Millennium Night gala before the pyramids in Giza. With the release of Ayeshteni, Atlas appears poised to conquer even the most recalcitrant hearts who might believe this music better suited to henna tattoos and a fortune teller's tent. Maybe it's her raq sharki (belly-dancing) techniques, her combination of dub and scratch to the Screamin' Jay Hawkins cover "Put A Spell On You", or just the lush exotic melodies of her Arabic roots rhythm, but Atlas is both unique and captivating. From the sensuous melodies of "Ashwa" to the echoing resonance of the opening tune, "Shubra", this is modern music with a North African soul. This CD is a must for any fan of World beat music.

-DUG

**RATHER
HAVE A
FISTFUL
OF CD
COVERS**

**FIST FULL OF DUST
THE TEST
SELF RELEASED CD**

Fist Full Of Dust is a NYHC outfit whose metal tinged assault is merciless. Their four-song scream-athon is a chunky, gritty reminder that hardcore still lives and breathes in the underground and below ("Remnants"). Bound to create some fist banging and head bobbing, these guys keep it real by keeping it really heavy. (www.fistfulofdust.com)

-MIKE SOS

**Corruption
WITHIN
CD
COVERS**

**SHADOW KEEP
CORRUPTION WITHIN
SPV RECORDS**

Trends in metal come and go, but occasionally you get a handful of bands that attempt to carry on a certain era's sound with decent success. Add England's Shadow Keep to that list, as they wheel out the early 80's epic genre that spawned images of demons, dragons and rainbows, as well as classic bands such as Dio and Queensryche. On their 11-track disc, these guys and gal pay homage to such fare. Complete with on the mark falsetto metal shrills ("Meta-Morale"), double bass drum led interludes ("The Trial Of Your Betrayal"), and a plethora of guitar wizardry behind some of the toughest, tooth gnashing riffs this side of Judas Priest ("Altar Of Madness"). So bust out that ruffled shirt and pants, folks, as Shadow Keep take you back to the glory days of metal yore.

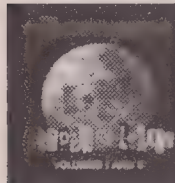
-MIKE SOS



**THE ORANGES
900 MILES OF FUCKING HELL
MORPHIUS RECORDS**

This Baltimore-based quartet brings to mind early Talking Heads with indie sensibilities. Their quick and constant rhythm changes, herky-jerky vocals, and ringing guitars set this band somewhere between pop and indie. Their previous EP release, "The \$5 EP", included a CD and a 7" vinyl pressing. The new EP doesn't have the 7", but it does have some excellent insert artwork by Baltimore artist, Billy Mode. 900 Miles of Fucking Hell also includes lots of catchy hooks to keep the listener intrigued. It's a good effort, but it's also time for the band to stop doing EP recordings and cut a full-length.

-DUG

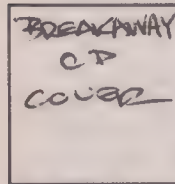


**THE ADJUSTMENTS
BURDEN OF LUNACY VOLUMES I AND II
ADCA MUSIC**

With the release of their fourth CD one of the tightest live quintets on the West Coast put forth 13 new tunes and a cover. While many consider them a ska/core band, their music often verges on several styles, punk, jazz, and straight-ahead rock and roll. On Burden of Lunacy they explore slow tunes like the radio-friendly ballad "Emma's Song", the orchestrated arena rock of "That's Me", the bluesy ska of "Caught Her At A Bad Time", and the whimsical Lennon cover of "I'm So Tired". They've also included a couple of outstanding hidden tracks at the end of the CD. The first opens with what sounds like Japanese-style Taiko drumming before morphing into a tremendous jazz-fusion jam. The

tune is followed by what is probably the most memorable tune on the album, a hidden track consisting of a dog howling in time with a minimal piano/drum accompaniment. These tracks seem to underscore the strengths and weaknesses of The Adjustments. While their vocals are great, the band is at its most interesting when doing instrumentals or when having a dog do lead vocals. Here's hoping they include more free form expression on their next release, I know they will in their live sets.

-DUG



**UNFOLD
BREAKAWAY
SHADGRIND RECORDS**

This 12 track LP starts off with, "Let's Go", being yelled. Very generic and trite, yes, but a cool start none the less. Once the vocals start, almost a minute into the song, Unfold really starts to, well, unfold. The title track is all you would want out of a cool emo-punk band. These guys could give New Found Glory a run for their money any day. Some of the songs are a bit too long, but for the most part this is one hell of a solid record. Keep your eyes on this act.

-NICK DIY



**GOD FORBID
DETERMINATION
CENTURY MEDIA**

Metal has been making a major comeback in the States as of late, and God Forbid may be the band to lead the brigade. This New Jersey band of bruisers take the molten metallic sounds from Europe and place a good old United States kick ass stamp on them ("Determination Part I"). Relentless in their 11 track aggressive attack, God Forbid not only provide some usefully deliberate melodic interludes ("A Reflection Of The Past"), but they also showcase some of the most pounding metal anthems this side of In Flames ("Divide My Destiny", "God's Last Gift"). If you're looking for a different angle on heavy music, that equals the brutality of Slayer with the epic nature of Maiden, then look no further than this true metal quintet.

Get in the pit and feel them for yourself. (1453-A 14th Street #324 Santa Monica CA 90404 www.centurymedia.com)

-MIKE SOS

**SCREAMIN'
CD
COVERS**

**THROUGH IT ALL
SCREAMING GIANT RECORDS**

With their second full-length release this melodic indie rock quartet has put out an outstanding album that blurs the line between pop and emo. Soft acoustic intros lead into crashing power chords and tortured lyrics on nearly every song on this CD. We're not too sure what lead vocalists Chris Siegle and David Rutledge are so tortured about. It could be a girl, it could be God. But whatever it is they pump an incredible amount of emotion into their lyrics and do a great job of building to crescendos. They also do an excellent job of framing the songs between the opening instrumental, "The Matter", and the closing instrumental, "Conclusion of the Matter". The clever arrangements and experienced pacing give this album the feel of an organic whole. Through It All is a journey, I'm still not sure where, but it's an excellent journey all the same.

-DUG

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- Kristin Shafranske, soundriot.com

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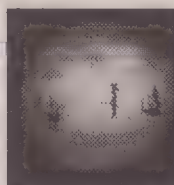
BOOKS LIE
IT IS A WEAPON
SATELITE TRANSMISSION
A noisy punk band, with real long song titles; for instance "Capitalism Is Some Kind Of Crazy Ass Vampire" or "Your Simpsons Backlash Is A Fucking Joke". Nonetheless, the titles are amusing while the music fails.
-NICK DIY



FASTLANE
HOLD YOUR BREATH
AGGRAVATED MUSIC
The debut album from this Watertown, Massachusetts quartet is a blistering attack on mediocrity, amateur musicianship, and cookie-cutter punk. We honestly don't expect debut albums to be this good. The boys cut loose with 10 hard-ass songs on this disc without so much as a by your leave. Though several of the tunes are good enough for radio, they're probably just a little too fast and edgy. Oh yeah, and titles like "Shits Creek" usually don't make the playlist either. Look for the band to do some great touring on the strength of this album, building a solid fan base wherever they play. With their hybrid style a cross between hardcore and power pop Fastlane is on the fast track to success.
-DUG

VAMPIRE
A
CD
COVER

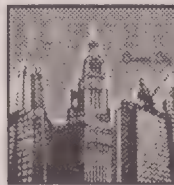
GINGER MOON
CELEBRITY VOLUNTEERS
SOUTH TENTH
Ginger Moon is a Long Island rock band whose nine-track offering displays not only spirited performances, but also draws you in with their rootsy rock feel and delivery. Not unlike John Cougar Mellencamp, Ginger Moon have a handle on how to R.O.C.K. in the USA ("Fool") as well as a keen insight of the feelings of Joe Everyman in their folk laden songs ("Of Gentle Heart"). Playing blue-collar rock and roll that would fit in any local bar ("On My Way Now"), Ginger Moon is a solid group that understands the dynamics of rock music. They would be a nice addition to your CD collection if it includes Credence Clearwater Revival, Sting and/or The Wallflowers. (www.gingermoon.net)
-MIKE SOS



A.C. COTTON
HALF WAY DOWN
SELF-RELEASED
The first full-length release from Portland's whiskey blues rockers, A.C. Cotton, is a foray into infectious country rock ala The Wallflowers with lyrics that resonate like early Springsteen. Bandleader Alan Charing received critical acclaim for his 1999 solo album, Seconds West, with songs included on TV's The Real World and Providence. With his new band and a repertoire of 14 new songs, Charing is poised on the edge of huge commercial success. Just listen to the catchy country rock hooks in the title track, "Half Way Down" or the majestic storytelling and power chords of "Real Damn Shame" and "Santiago". With the skills he demonstrates in his lyrical rock and roll, Charing is often compared to Dylan. If Half Way Down is indicative of the type of music A.C. Cotton will be releasing in the near future, that is honest praise indeed.
-DUG

RELEASE
A
CD COVER
DAMMIT

VIC 20
RELEASE CANDIDATE
BXXF
Vic 20 is a real tough band to classify and that's a bold statement in itself. This Boogie Down Bronx quartet has an amazingly aggressive edge for certain, but there's so much more in their staccato riffs and powerful rhythms than your average metal band ("In Sickness"). For one, there's an astounding presence of percussion that flows in and out of the eight tracks that make up RELEASE CANDIDATE ("Applying For The Gashlycrumb"). There's also a plethora of keyboard overlays that accentuate the music quite well and give them a quirky prog rock feel ("Penimeters Of The Inner Circle"). Then there's the vocal gymnastics of Murren and his amazing screams, cries, barks and wails that make Mike Patton look like Perry Como ("Climate Control"). Plus, these guys really rock. Even though there's so much going on in every song, Vic 20 never loses sight of a groove nor skips a beat. And they have wonderful sense of musical dynamics, knowing exactly when to hit the gas and go and when to break it down and keep the party polite ("Tainted Loins"). In short, they're like everything you know about heavy music and a lot more that you don't. Intingued? Bet you are. Do yourself a favor and seek this puppy out. (www.vic20.net)
-MIKE SOS



SELBY TIGERS
CHARM CITY
HOPELESS RECORDS
This band evokes a 1970s punk rock feeling without ripping off anyone, which is a damn refreshing thing to hear. Selby Tigers hail from the Twin Cities scene and have some roots in a bunch of bands that I never got the chance to hear, so I'll just focus on the record at hand. I really dig the fact that all four band members sing on this record, especially when they intersperse male and female vocals. I also dig the mid-tempo pace of the songs, which is probably where I'm getting the 1970s thing from, since the vocals sound more like riot girl and indie rock type vocals. Arzu D2 and one of the male vocalists sound a lot like the singers from Servotron and a little like the singers from Youth Gone Mad, if those bands ring any bells. I'm pretty psyched to hear a punk band that plays this slow yet still has this much energy. This record definitely rises above the majority of the crap that's being smeared on plastic and served to the masses these days
-SNOTTY SCOTTY



THE INCREDIBLE MOSES LEROY
ELECTRIC POCKET RADIO
ULTIMATUM MUSIC
San Diego's shy substitute schoolteacher, Ron Fountainberry, aka The Incredible Moses Leroy, throws together wildly disparate elements to create a strange and appealing work with Electric Pocket Radio. With a cover of Grupo Sportivo's obscure "Beep Beep Love", samples from The Sandpipers and a French instructional 45, and a cameo from a children's choir, you can't accuse Fountainberry of being mundane or going comershs. The great thing about this eclectic mix of styles and instruments is the music that ties it all together. Except for the samples above, Fountainberry writes the music and lyrics to all the songs on this CD. He has an uncanny knack for pacing and melodic layers. On this album he uses guitars, drums, keyboards, star, Moog synthesizer, and an empty gas can to create tremendously enjoyable sounds. It's kind of like going to a circus, never knowing which bizarre act will be the next to enter the ring. While The Incredible Moses Leroy isn't quite up to superhero status yet, he's got a great head start with this release.
-DUG

CD
COVER
ON
PAROLE

LUNATICS ON PAROLE
SELF TITLED
SELF-RELEASED
Unoriginal metal offerings coupled with over the top grind-style gurgling vocals. All the usual metal fodder, drinking, dope, drugs and violence. In the track, "Welcome to My World", your cast into a mundane world of typical thrash metal themes, i.e. hate, violence, and all things dark. At least they didn't go for that Satanic shuck that many bands in that genre go for and thank the dark lord they didn't do that metal/hip hop sludge currently plaguing the dark side of metal. There really isn't much to say about this release. Although on a good note, the guitar riffs are large and the drumbeats are tight and precise. Play this one at your next boy scout meeting and watch your den mother piss her pants. "Nuff said..."
-LARRY LUGZ



MARDUK
LA GRANDE DANSE MACABRE
CENTURY MEDIA RECORDS

Black metal pioneers Marduk return with their latest batch of blasphemous tunes sure to please the religion hater in your clan. Their 11 track disc is laden with guttural vocalizations and blazon with savage lyrics ("Death Sex Ejaculation") and standard black metal fare ("Bonds Of Unholy Matrimony"). Nothing here to get too excited about, unless you're a big fan of this Swedish export or aren't shocked by Marilyn Manson anymore. (www.centurymedia.com)

-MIKE SOS



BAL-SAGOTH
ATLANTIS ASCENDANT
NUCLEAR BLAST RECORDS

Do these guys do an album a year or what? The busiest band in battle metal, Bal-Sagoth bring their barrage of epic metal to light with their latest 10 track disc. Fans of D&D styled metal should definitely brace themselves, as this British quintet busts out the Darth Vader voiceovers and lays the keyboards down just right in their cosmic metal attack. Imagine Dream Theater meeting Battlestar Galactica for an idea of what these guys sound like. For an out of this world outer space metal opera, look no further than ATLANTIS ASCENDANT. (www.bal-sagoth.co.uk)

-MIKE SOS

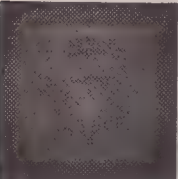


ONE TRACK MIND
SELF TITLED
EMPTY BOTTLE RECORDS

Angst is a funny emotion. It comes in all shapes and forms. Each demograph has their own means of release; from man's early steps to throwing stones at the moon, to modern problems and being in a punk band. Wars, famine, substance abuse, hate, bad credit, a dripping sink, being dateless, not old enough to drink, stubbing your toe, having successful friends, false imprisonment, banality, melted ice cream, flat tires, bee stings, dumb parents, worthless job, lost keys, genocide, sold out shows, plane turbulence, eviction, holes in your shoes, Jar Jar Binks, broken skateboards, the Holocaust, infomercials, Hollywood movies, flat beer and your neighbors complaining about you playing One Track Mind too loud. Go ahead. Get mad!!!

Track Mind too loud. Go ahead. Get mad!!!

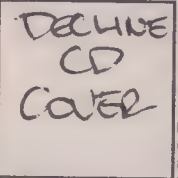
-MARK WHITTAKER



DUST FOR LIFE
DUST FOR LIFE
WIND UP RECORDS

This Memphis quartet takes bits of Creed, Alice In Chains and Zeppelin and gives it the old college try on their debut 11 track CD. Even though these guys do show signs of being a bit derivative and contrived as far as rock bands go, Dust For Life do have a good grasp on the art of writing a good hook ("Step Into The Light", "Bitten"). Lyrically and musically mood driven, DFL strike a bluesy chord from time to time ("Shadow Pool"), but they mainly keep the rope up ("Lifelike", "Dragonfly"). If you like mid tempo mood rock that leans on the heavy side, check these guys out. (www.dustforlife.com)

-MIKE SOS



COLD AS LIFE
DECLARATION OF INDEPENDENCE
CTYC RECORDS

Cold As Life is a merciless Detroit hardcore quintet whose 13-track disc rips into you like a meat hook, and doesn't let up. Thunderous riffs and intense rhythms that make Pantera look like Poison are the name of the Cold As Life game ("I Can't Breathe"). Brutal in their aural assault, they take the pounding of metal ("My Prayer") with the spirit of hardcore ("Tried And True") to create one of the most stirring releases this side of Hatebreed. Some bands mimic the reality of street life to boot sales, but Cold As Life actually are on street level and act as the ace correspondents of the horrors and agony of everyday danger. Their bludgeoning broadcasts are the stuff that powerful music is made of ("What It Was"). This is as real as it gets, straight from the epicenter of disaster. Brace yourself and prepare for the maelstrom that is Cold As Life. (www.coldaslife.com)

of ("What It Was"). This is as real as it gets, straight from the epicenter of disaster. Brace yourself and prepare for the maelstrom that is Cold As Life. (www.coldaslife.com)

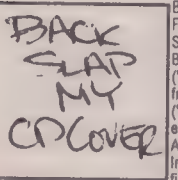
-MIKE SOS



THE BRIEFS
HIT AFTER HIT
DIRTNAP RECORDS

They have the look, sound and attitude of a late 70's L.A. punk band. Crossing the line somewhere between the WEIRDOS and the DILS, THE BRIEFS have enough punk angst pose to measure up to any Brit band on the planet. Musically they capture the sound and looseness of early LA bands like the aforementioned with plenty of pop undertones ala the SIMPLETONES and the CROWD. In fact, these guys could've been a POSHBOY band if they existed in that hectic late 70's early 80's time period. Skinny ties, cheap sunglasses and pegged pants are the new wave look these guys go after. But don't think for a moment that this band is all look and zero substance. On the contrary, these guys bring back that stripped down rock and good time roll feeling that lent much to punk in it's hey days, prior to the arrival of hardcore. Innocent it might not be, but it is pure, and potentially dangerous. So prepare to get your ass kicked with "New Shoes", a song about kicking ass and feeling loose, and let us not forget their unofficial anthem "Poor and Weird". It's hard to believe that they guys hail from Seattle. They sound way more LA than most of the LA bands. Be sure and check out "Dolly Parton", the final cut on this 13-song disc for the obvious reasons.

-LARRY LUGZ



BACKSLAP
FIVE SONG DEMO
SELF-RELEASED

Backslap is a NYHC outfit from Brooklyn NY that wield the power of early Biohazard ("Nothing Left") on their five song disc. A very crispy sound is a staple of this quartet, from the snap of the drums to the crunch of the guitars. With surprisingly melodic vocals ("Isolate"), Backslap do the trick if you like heavy music that isn't stupefying, but instead encourages head bobbing and banging and perhaps a windmill or two ("Stand Up"). Armed with tight breakdowns, Backslap isn't a one-dimensional hardcore scream-a-thon. Instead, they mix the power of hardcore with some hard rock elements to create a solid fist raising experience. (backslapnyhc@backslap.tv)

-MIKE SOS



ANGEL ANTON
ORBITAL GROOVE
TAI-KHAN RECORDS

Angel Anton's members are Marcel Anton, guitar and lead vocals, and percussion; Gary Vaughn on bass, backing vocals and percussion; and Leon Abner on drums, backing vocals and percussion. All are accomplished studio musicians, with Anton involved in film music and acting, and Vaughn and Abner working as session musicians. I was transported back to the early 70's when I listened to this 16-song release, which is the band's third full-length. There is a huge Hendrix influence here, as well as echoes of the O'Jays, Santana and Sly and the Family Stone. We're talking major funk, plus Hendrix-like guitar and vocals, with songs about peace, love and understanding. I didn't like Anton's voice; it is rather reedy and didn't show much range. And I'm not super into classic-style rock/funk fusion. However, I did like four songs - "Tomorrow", which was the most Hendrix-like; "Soul Searching", which was the most soulful; "Orbital Groove", a lovely ballad which reminded me of Motown; and an untitled (I believe) instrumental number that had beautiful, liquid guitar. Recommended for classic rock guitar fans and maybe mom or dad.

-TEKOLOTE

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LIVING SACRIFICE
THE HAMMERING PROCESS
SOLID STATE RECORDS

How do you get this album? 1) Tune down a few notches. 2) Growl into microphone. 3) Sing a few melodic parts (like Fear Factory did 5 years ago). 4) Write band solos/leads. Do all this and your album will be a carbon copy of this carbon-copied album. Individuality anyone?

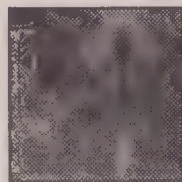
-NICK DIY



HADES
DAMNATION
METAL BLADE RECORDS

Sigh, some metal bands are cursed from the start. Such as NJ's Hades, a quintet who seemingly never stepped out of Judas Priest's shadow long enough to carve their own niche. No matter, because if you're looking for balls to the wall metal with a glass shattering shrill and jackhammered rhythms, you've found the right band ("Damnation"). However, your calendar may read 1988, but that's ok. Even though Hades is treading familiar waters, they manage to keep their dignity when doing so by emulating Black Sabbath and Overkill quite well ("Stressfest"). Exclusively for the true metal warrior. (www.metalbladerecords.com)

-MIKE SOS

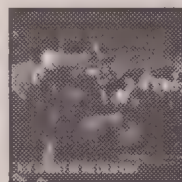


ABIGOR
SATANIZED
NAPALM RECORDS

Abigor is one of those scary black metal outfits that use keyboards for ambience and screaming vocals for emphasis on their blast beaten eight-track cacophony of an album. While this band has had a career that has spanned over 10 years, one may ask how? Well, being that they are one of black metal's forefounding groups ("Battlestar Abigor"), churning out music suitable for a Viking funeral, could be how. Perhaps it is because underneath all the chaos, there are some pretty heavy riffs ("Nocturnal Stardust"). Or maybe it's because they have song titles like "Satan's Galaxy". Take your pick, folks, but if you like black metal, chances are you'll dig this black metal trio.

(830 Pacific Ave Ste #200 Bremerton WA 98337 (promo@napalmusa.com))

-MIKE SOS



NOT SO QUIET ON THE COLDFRONT
VARIOUS ARTISTS
COLDFRONT RECORDS

Coldfront does a good job of compiling a good assortment of bands and songs to keep this comp interesting. Lord knows I have waded through an abundance of compilations in hopes to find at least a handful of songs worth listening too. Although this comp leans to the more melodic side of the spectrum don't expect some sappy pop album. Included in the ranks are such notable acts like All Systems Go (Vodka Sonic), Moral Crux (Cosmetic Rebellion) my personal fave DIESEL BOY (Sammy Hagar Weekend), Vindictives (Stupid Song), Lonely Kings (Did I Say I'm Sorry?) and the Beatnik Termites (doing the Ramones Classic "We Want the Airwaves"). Twenty-eight songs in all, each

with it's own unique punk twist and just enough fun to make that hard day at work a distant memory. Live it, love it, got it?

-LARRY LUGZ



BLOOD FOR BLOOD
WASTED YOUTH BREW
VICTORY RECORDS

Boston bad boys, Blood For Blood, come back with a collection of live and rare tracks that maintain the band's usual drink, fuck, fight vibe quite well. With enough bang for your buck (25 tracks in all), this is essential for any hardcore punk's drunken collection. Mixing the punk, hardcore and Oi style to perfection, BFB's ranties stand high and mighty amongst their standard releases, and the live tracks make it feel as if you've just downed a pitcher and decided to flex those newly acquired beer muscles. Pick it up and chug it down with your favorite beverage in check. (www.victoryrecords.com)

-MIKE SOS



VARIOUS ARTISTS
NEW PROHIBITION: A MUSICAL HISTORY OF HEMP
VIPER RECORDS

Music is an acoustic experience, not a topical one. What makes a good compilation is most often stylistic consistency. In promoting the pro-hipp topic with beat jazz from Eric Mingus, rockin' blues from John Sinclair, a cappella, modern urban sounds and more, New Prohibition needs high pints (no pun intended). Fortunately, there are especially bright moments in this collection of original music. Making the collection worth acquiring is the tale of drug trafficking told by Taj Mahal ("Slow Lane"), the a cappella "Music's So Much Better" from The Might Echoes and the protest folk catenawauling by Peter Stampfel ("Balance the Budget"). The nine-member house band for this project includes Chris Brubeck (bass/trombone), Wayne Kramer (guitar/keyboards) and Chris Spedding

(guitar).

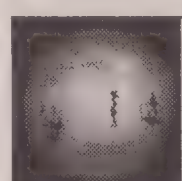
-TOM TEARAWAY



SKARHEAD
NY THUGCORE
TRIPLE CROWN RECORDS

A truer title for an album couldn't be found than NY Thugcore for these Queens kings of crime. Their latest release is a 19-track collection that spans the trials and tribulation of this hard living hardcore band. Some bands write about things without living them, but you can get a sense that Lord Ezac and crew live this life everyday, if not from the intensity of the songs, than definitely from the soundbites taken from live shows that are strewn within the disc. Plus, it contains some hard to find singles and compilation tracks for your listening pleasure. For an education in the East Coast thug life, this body of work is essential. (www.triplecrownrecords.com)

-MIKE SOS



FOETUS
FLOW
THIRSTY EAR RECORDINGS

In choosing album names, JG Thirlwell, aka Foetus, chooses simple, monosyllables reflecting the deliberate blunt brutality, inherent in his recording name. Thirlwell shares this penchant with The Jesus Lizard. Thirlwell combines The Jesus Lizard's post-hardcore guitar attack with hard-hitting industrial music, ala Ministry. Several feints into samba, bebop, gospel and more here break up the pure, primal attack by Foetus. Flow is the most daring and interesting Thirlwell album under the Foetus moniker.

-TOM TEARAWAY



ANN BERETTA
NEW UNION...OLD GLORY
LOOKOUT RECORDS

Ann Beretta is a punk outfit that really isn't too inspiring. They have this Green Day meets Rancid vibe to them that, quite frankly, gets pretty monotonously fast ("Latchkey World"). That's not to say that they're not good at being a bouncy, full of energy type pop punk band that can carry a sing along with the best of them, because they are. But, it's sufficed to say that they're not really turning the world on its ear with their musical leanings. If you dig anthemic punk, this may be your bag. (3264 Abeline Street Berkeley CA 94703 www.lookoutrecords.com)

-MIKE SOS



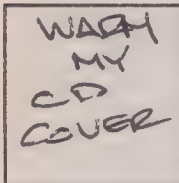
INTEGRITY

CLOSURE
VICTORY RECORDS

Integrity continues to push the envelope when it comes to being an extreme band. This Cleveland powerhouse opt to take a page from the book of Danzig and puts out their latest 11 track disc in the form of a Goth punk metal blend with tinges of their former selves still in tow. They even go that extra mile to include a Misfits cover ("Hybrid Moments") to solidify their genre hop from hardcore to shock rock a la Ministry ("Angela Delamorte"). While it is a real risky step for a band, Integrity seemingly pull it off with conviction, although some fine tuning is necessary for the band to even come close to their influence's successes. While the new style may turn off many longtime fans, if

you're game for an adventure and dig the garage punk metal sound, this may be for you. (PO Box 146546 Chicago IL 60614 www.victoryrecords.com)

-MIKE SOS



CHRIS COYE
WARM INSIDE MY CAGE
PURPLE STUFF RECORDS

When listening to this CD it's easy to imagine Jim Morrison re-incarnated as Donovan. The cover art consists of photos of Coyo dressed as pensive poet sitting in fields of flowers while drawings of mushrooms adorn the inner sleeve. The music is mellow acoustic rock with lots of congas and vocals that alternate between yearning insight and intense harmonies. I'm convinced that in the late 60's Coyo would have been a superstar, today this music is best appreciated by the coffee-house/Phish contingent. While the audience for this type of music may not be as large as it once was, Warm Inside My Cage bristles with confidence and an ethereal focus that lulls the listener into a time warp. There isn't

another album on the shelves today quite like this release, a true slice of hippiedom, hope, love, and acid. If Robert Kennedy had not been assassinated, the youth of America would never have been subjected to the hate and prejudice so prevalent today. Indeed, if the space time continuum had not been altered in 1968 we'd all be sitting in fields of flowers munching on mushrooms with Chris Coyo.

-DUG



YETI
THINGS TO COME...
TWO OHM HOP

Yeti hails from Texas, but if you heard their latest four songs, near 50 minute offering, you'd swear that they're from another planet. Maybe it's the crazy synthesizer they use, or maybe it's those damn space aged Bowie meets Floyd guitar riffs, but these guys are definitely out in major league uncharted territory. Yeti may sound as if they scored every cheesy sci fi movie from the 60's, but it's their jazzy overtones and total abandonment of the rules that sets this band apart from the disposable lounge act category. (PO Box 2464 Denton TX 76202 www.twoohmhop.com)

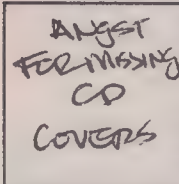
-MIKE SOS



CHelsea
THE BBC PUNK SESSIONS
CAPTAIN OI

This is an unabridged, 26-track compendium of Chelsea's recordings for the beeb. Four total studio sessions and one in-concert appearance went into this disc. None of this material was previously released. Sleeve notes come from guitarist James Stevenson himself. Listening to these recordings, one hears the unique nature of Chelsea's sound in the English punk scene. They eschewed a biting, buzz saw guitar attack for a less distinct, almost plodding sound that ends up being a droning backdrop to the vocal attack of Gene October, the only consistent member to the group.

-TOM TEARAWAY



ONE PERFECT CRIME
ANGST FOR THE MEMORIES
POOPSKIN

One Perfect Crime blends power pop with tinges of hardcore and punk on their four-song disc. Not exactly anything radically new and exciting here, but OPC do have a keen sense of song movement ("Decisions") and are probably a jumping band to see live. This Pennsylvania quartet is capable of getting a pit to sing along judging by their catchy refrains and high-spirited playing ("19 Long Years"). OPC is smarter than your average band, too, which gives them an edge over the mundane punk rock outfits. Try 'em on if you dig bouncy rock. (www.oneperfectcrime.com)

-MIKE SOS

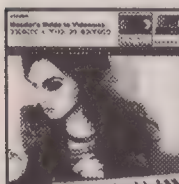


CORE DEVICE
CORE DEVICE
SELF RELEASED CD

Core Device is a metal group out of New Jersey, whose three-song disc is influenced heavily by the European style of metal, like In Flames or Merciful Fate. Armed with lengthy musical interludes and an overall epic feel ("Burning Away"), Core Device decide to take you back to the old school days, where the fist were raised and leather pants praised and Iron Maiden was all the rage. They do a fine job of changing mood with proper signature changes ("Unknown Tears") and in fact, do the metal realm justice. If you yearn for the days where metal was sung and technically played and not barked and thrown together by a looped riff and a lot of costume drama, Core Device is worth checking out. (coredevice@aol.com)

ing out. (coredevice@aol.com)

-MIKE SOS



TRACY AND THE PLASTICS
MUSCLER'S GUIDE TO VIDEONICS
CHAINSAW RECORDS

The key to success is obvious. Hook up a Casio keyboard. Punch any pre-programmed synthesizer riff. Have three girls do their best 8-52 imitations with lyrics they pull from the phone book. Come up with a goofy name. Success and fame are sure to follow. Oops, better flash forward to the 21st century. There might be some midnight ravers somewhere that might get off on this, but they drive Trabants and work in coal factories. Even though Chainsaw Records is based in Olympia, Washington, I have trouble believing anyone in this country listens to stuff like this. Tracy, Nikk, and Cola do their best warbling to try and make this thing work, but even bringing in guest guitarist Carrie

Brownstein from Sleater-Kinney won't be enough to keep this out of the bargain bin. If you'd like to hear an album that makes Pearl Harbor and the Explosions look like pros, this is it.

-DUG



ALIEN ANT FARM
ANTHOLOGY
DREAMWORKS

Ok, the nu metal tag has been a bit overused as of late, with any band coming out of California, automatically wearing the genre on their sleeve. Alien Ant Farm is a band that shakes those notions and funkifies their aggro attack in such a way that you'd think Incubus before Korn ("Calico") and Matchbox 20 before Deftones ("Death Day"). This West Coast quartet's debut disc is a smoking 13-track delight, laden with smart songs that smart when they smack you in the face. Armed with catchy choruses that sting with stark realizations ("Movies", "Wish") and a chunky rhythm section that grooves like a 70's funk outfit ("Flesh And Bone"), these pals of the platinum Papa Roach defile the accusa-

tions of nepotism with conviction. And their cover of Michael Jackson's "Smooth Criminal" is as fun as a cover song gets without the campy aftertaste. One of the bright spots thus far in the wonderful world of rock radio, Alien Ant Farm has got the legs to go the distance. (www.alienantfarm.com)

-Mike SOS

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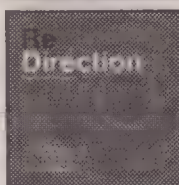
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FEAR
AMERICAN BEER
HALL OF RECORDS

Lee Ving's two decades of beer-fueled American punk rock comes to a logical point on American Beer: more homage to hops and rabid individualism in the spirit of Black Flag, The Circle Jerks and The Angry Samoans. They have a vicious sense of how to deliver rock-n-roll and an outlandish sense of humor to match. Robust and reliable, or is it predictable and uninviting? Regardless, Fear is the draft beer of American punk.

—TOM TEARAWAY



V/A
RE-DIRECTION
POLYVINYL RECORDS

The premier Midwest emo label, Polyvinyl Records, has put together their second compilation album for their five-year anniversary. They've included 13 bands and 19 songs on the CD. Some of the bands, such as Rainier Maria, are fairly well known and have a couple of songs on the release. Rainier Maria includes "Breakfast of Champions" from their second album (which was before they learned how to sing) and "Artificial Light" from their new release (in which their lyrical shortcomings aren't as readily apparent). The highlights of this album are the lesser-known bands Sunday's Best and The Ivory Coast. Sunday's Best released their first LP late in 2000 and have two songs on the CD.

a pleasant upbeat rocker, "Saccharine", and an interesting tune, "Sons of the Second String", from their first EP. Ivory Coast on the other hand contributes one tune off their soon to be released second album. The song, "Swope", is an electronic overdrive rock tune, hinting at some of the power and pace we can expect from this band. As with most comps, there are some hits and some misses on this CD, but it's a good way to be introduced to a lot of Midwest bands at a decent price.

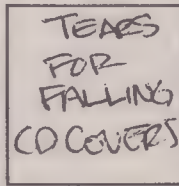
—DUG



THE ODD NUMBERS
THE TRIALS AND TRIBULATIONS OF
COLDFRONT RECORDS

When I first spun this bad boy, I was really thrown for a loop. The ODD NUMBERS take the 1-2-3-4 rock n' roll formula and re-perfect it in the simplicity that is Rock n' Roll. Take Brit rock groups like the WHO (in the 60's of course) and the JAM (both early and mid periods) and add plenty of HUSKER DU and SMITHEREENS and you get the ODD NUMBERS. In fact, there is nothing odd about this trio other than they put together well thought out songs that incorporate all elements of rock past and make it sound all too contemporary without forfeiting integrity; solid, amazing, catchy songs that can only be appreciated by folks that truly love rock n' roll and have a sense nostalgia firmly prioritized in their lives. "Thrift Shopin'" can easily be this summers feel good anthem about spending day doing nothing and accomplishing everything; superb and brilliant rock n' roll that pays attention to music that matters. I think it's time you got yourself hooked on the ODD NUMBERS.

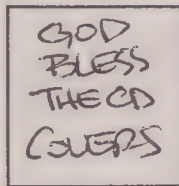
—LARRY LUGZ



LONG WINTER'S STARE
THE TEARS OF ODIN'S FALLEN
DARK SYMPHONIES

Long Winter's Stare creates an eclectic mix of music that melds Renaissance instruments with Gothic rock to create a surreal atmosphere where witches, warlocks and elves seemingly dwell ("The Unknown God"). A bit on the cheesy side (especially the guttural growls that make it sound like Cookie Monster is part of this ethereal trio), LWS nonetheless trudges through their seven track offering, showcasing many different techniques which, despite some of their shortcomings, do earn them credit for being adventurous ("In Arms"). If you like to walk a little left of center every now and then, check out this hybrid for a taste of what weirdness is really out there. (www.darksymphonies.com)

—MIKE SOS



BLAKE BABIES
GOD BLESS THE BLAKE BABIES
ROUNDER/ZOE

Blake Babies are part of what defined the nascent beginning of college rock and thus indie pop rock in general. They are a compass point on the map of late '80's music. This is a new recording, marking a decade since they parted ways in 1991; Juliana Hatfield going onto a solo career and guitarist John Strohm and drummer Freda Love continuing as Antenna. It is as if they picked up where they left off and once again point the direction for intelligent, yet hip; sophisticated, yet cool power pop music, based on the sounds around them and behind them. Three tracks here features guest vocals from Evan Dando (Lemonheads).

—TOM TEARAWAY



BURIED ALIVE
LAST RITES
VICTORY RECORDS

Buried Alive's latest decibel breaking disc contains nine tracks that will surely pound you into submission. This quartet pulls no punches as they deliver their crushing attack ("Burning Holes Through Myself"). Taking the basic rudiments of hardcore and twisting a metallic edge in between tight breakdowns and introspective lyrics, Buried Alive isn't reinventing the wheel here. But they are leaving a discernible trail of dismemberment and disarray along the way ("Cleanse Yourself", "A Coward's Eyes"). And what more can you ask from a metalcore outfit? They keep it heavy all the way through, and even add live tracks for your moshing pleasure; solid stuff here, folks. (www.victoryrecords.com)

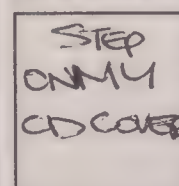
—MIKE SOS



DARK FANTASTIC
GOODBYE CROOKED SCAR
UP RECORDS

From Screaming Trees to Truly, Dark Fantastic drummer-vocalist Mark Pickeler surveyed the decline of melody in pop rock through the rise of the grunge movement. With a history of successfully grafting harmony and melody onto hard rock, Pickeler uses Dark Fantastic for a new vehicle attempting to retard the deconstruction trend in music. With a foot in the Northwest, a foot in dark New Wave and a touch onto East Indian sounds, Goodbye Crooked Scar is downbeat and melancholy, a darkly romantic album embracing several styles.

—TOM TEARAWAY



THE SOULSTEPPERS
ONE LAST TIME...
69 RECORDS

Shave your head and fix up your old Lambretta, cuz this sound is the anthem to your mod-hood. A gentle reggae and ska mix, these guys from Bakersfield have the sounds of now; the cooing two-step up of tried and true UK skinhead reggae and traditional ska. Not bad. If there's gonna be a riot at one of their shows, it's not because the music is fast and furious, but maybe because once you shed your quaff and don braces over your Perry shirt, factions of various like-minded uniforms come out waiting for which prototype is king of the scene. Instead of the quaint cool of smoking ganja while stoking on the lazy rhythms, this bunch likes to suck down much brew and then get behind their tools and lean into the groove. Interesting. I had a Vespa once. It was a total piece of crap. Kept having to fiddle with it after I rode it for more than an hour. Too much of a headbanger to get fully into that whole mod-ness. I sold that rig to take this girl out for her prom. Yep...got laid!

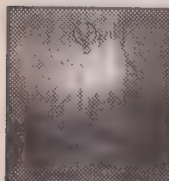
—MARK WHITTAKER

CD COVER MISSED THE BUS

F.O. THE SMACK MAGNET
GET ON THE BUS
SELF RELEASE

Party fun freak-out hi-jinks from one of Jersey's best cross genre party machines. F.O. (fuck off...) spikes the punch bowl mixing their East Coast style hardcore (think Murphy's Law) with some funkier bass driven riffs (style wise comparable to BIG CHIEF, FISHBONE and old CHILI PEPPERS, circa '85). It's been a long time since a band has managed to successfully cross-pollinate opposing genres and turn it into something fresh and exciting without compromising either genres intensity. F.O. does just that and they do it extremely well. Why these guys aren't "kicking out the Jams" on a bigger, well-distributed label is beyond me. These guys play it tight and express it large. Fun is the under-lying message here. So if you're looking to liven up the party and get down to business, "GET ON THE BUS" or F.O. is gonna leave you behind.

-LARRY LUGZ

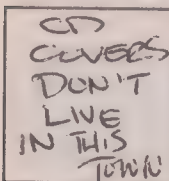


OPETH
BLACKWATER PARK
KOCH RECORDS

Gee whiz, this band is magnanimous, for sheer audacity alone. Their music is a power range of rock 'em schlock 'em rodents; kinda arty and heavy duty but more along the lines of just demanding your attention and patience. Eight songs in well over an hour. The first tune is ten minutes long, as is the fourth, and don't even get me started on the 8th: twelve minutes man! The best part is the vocal treatments: total black/death metal grunting, para ti la Monster de Cookie. I mean, Opeth? Who/what is that? Some Babylonian underworld deity, bent on silliness and power chords? Probably. And where is this Blackwater Park? Sounds like a fishin' hole in hell. Maybe this band went there and forgot their cooler;

hence the parched voice from lack of beer, and everyone else just got pissed off. Not really fast, not too heavy, just...Opethic. Yeah. Metal.

-MARK WHITTAKER



BELVEDERE
ANGELS LIVE IN MY TOWN
JUMP START RECORDS

Belvedere is a Canadian punk band whose 13-track disc takes off where Blink 182 left off and adds about 30 pounds of muscle on their rotting carcass ("Difference"). Belvedere, besides having a cool name taken after the infamous butler on an ABC television show, doesn't play a brand of punk that leaves puddles on female high school student's desk chairs. Instead of going the way of MTV, these guys opt to turn it up and not flake out by playing some solid slabs of punk with meaty riffs and tight breakdowns that never get that melodic, but walk the line between breakthrough hit and indie punk anthem ("Male Pattern Impotence"). With a borderline metal sound pervading their attack ("Weekend Warrior"), Belvedere's guitar assault fits nicely with their breakneck punk rhythms ("Malpractice") and make for a welcomed return of true punk rock that isn't a meatier version of a boy band. (www.jumpstartrecords.com)

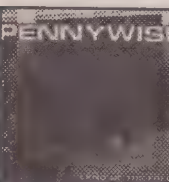
-MIKE SOS



VARIOUS ARTISTS
WAR DANCE
RELAPSE RECORDS

From the gruesome folks at Relapse comes an imprint label whose about to turn up the heat to an already overboiled kettle. War Records, in junction with the Upper Darby musical massacrists, have compiled a 10 band, 14-song collection bound to satisfy the underground metal fan in us all. From the evil metal offerings of Naglfar to the filling rattling rants of Cryptopsy to the pristine precision of In Flames, this one has got it all, and you can too! Here's how to order...only kidding. A good scoop if you like all types of metal and are on the hunt for some unreleased and rare stuff by some of the underground's biggest names. (PO Box 251 Millersville PA 17651 www.relapse.com)

-MIKE SOS



PENNYWISE
LAND OF THE FREE
EPITAPH RECORDS

Radio friendly? Awe-inspiring production work on a punk album? Industry backing has been pouring into the scene and we all know it won't last. Rather than waste the opportunity, Pennywise seem to have their Doc Martins spit-shined and polished like never before. Ah fuck, that's passé. Vans are in. Then again, it could be an indication of the refinement and focus that comes with experience, rather than a "sell-out" story. There has to be some logical reason why this album sounds like Bad Religion. Every song is a fucking single, with soaring guitar leads, slick vocal harmonies, tight structuring and familiar hooks. Expect to hear "Time Marches On," "Fuck the System," and "Divine Intervention"

on the radio all summer long. This is an incredible piece of work. It's going to introduce a lot of kids to punk and inspire a new generation of songwriters. It's also more likely to piss off old school fans and critics than piss off any parents. Fuck credibility - this is a good record.

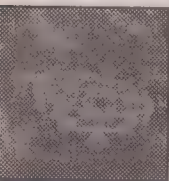
-MICHAEL PEASLEE



THE FIRE ANTS
IMAGINARY FRIEND
FIRESTARTER RECORDS

I can't really think of anything to compare this to except for maybe Trotsky Iespick, who aren't really that well known anyway. Musically, they tend to stretch the songs out pretty long, which isn't bad; since the songs are emotional rollercoaster rides with passionate, poetic lyrics. Sometimes it sounds like 45 Grave, other times I hear a Velvet Underground influence, but what it all boils down to is that they've got a pretty original sound, which draws from dark punk rock, grunge, and their own twisted minds. They've got a couple of records out that I've never heard, and now I'm starting to wonder why I never gave them a chance before, because this CD is fucking awesome. The band consists of Skie Bender on vocals and bass, Kevin Jacobs on guitar and Kelly Busby on drums. Skie's lyrics are pretty dark and full of pain, and the music seems to be structured to fit the words rather than the other way around. My favorite song on here is the eight-minute plus "Gravity," but the whole album is good, heavy and noisy one minute, then fragile and quiet the next minute. This is a good record to do heroin to with all the lights off, if you're into that sort of thing.

-SNOTTY SCOTTY



HANGNAIL
CLOUDS IN THE HEAD
THE MUSIC CARTEL

Hangnail return with their retro rock fury intact on their latest 10 track disc that's sure to have your blood pumping and your head clouded by the time the steamroller riff of "Slowhead" hits your cerebrum. From there, it's all purple haze and sunshining love, as this Brit quartet takes downtuned psychedelics back from the 60's and carries it up for the year 2K ("Release"). Meaty yet mindful, these guys play like a triple bill of Sabbath, Purple and Soundgarden would ("This The Ether"). If you like to take a down and dirty trip into the recesses of your subconscious ("The Watcher"), screw renting the Woodstock movie and pick this CD up. (www.music-cartel.com)

MIKE SOS

NEW GRANADA
NEW GRANADA
SELF RELEASED CD

New York's hard rocking power trio, New Granada, takes us back to a simpler time on their six song disc, injecting a steady stream of feel good rock and roll that would sound just right in the movie DAZED AND CONFUSED. Raising the fist pumping quotient to a new height, these guys cut their teeth on some good old fashioned distorted guitar riffs ("Bleeding Sun") and back them up with a fine array of blues soaked rhythms that boogie like it's 1976 ("Salvation"). They don't make rock this sturdy anymore, folks, where the choruses are sticky sweet and the bottom end ridden with chunk ("Lay Your Money Down"). If you'd like to go back to the future, check out this powerhouse group. (www.new-granadamusic.com)

-MIKE SOS

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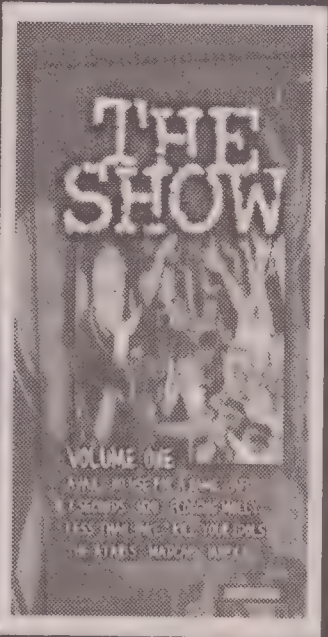
GLASSEATER



MIA



ONE TIME ANGELS



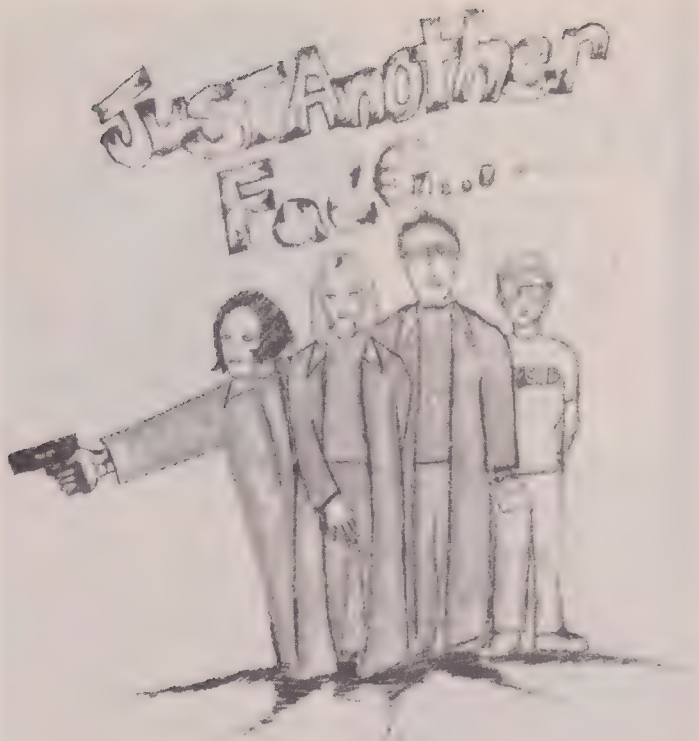
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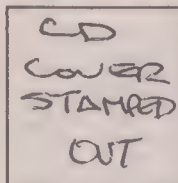


SCARED OF CHAKA
CROSSING WITH SWITCHBLADES
HOPELESS RECORDS

The new one from Scared Of Chaka doesn't throw any curveballs. They're still the same hard-rockin' punk rock maniacs they've always been. For those of you who don't know, imagine middle-era Husker Du mixed with New Bomb Turks but a lot noisier and with a raw, '60s garage band vibe. In all honesty, I think that the previous album, "Tired Of You" was produced better, but that's more a reflection of my taste than a reflection on the quality of this album. "Crossing With Switchblades" sounds like it was recorded in the late-1980s, which is a cool thing in and of itself. I'm playing the CD while I'm typing this and the second song, "Why Are You Weird?" is playing and it's absolutely kicking my ass with

it's one-chord banged out verses. The next song, "Permission To Die," absolutely rages, but then, so does just about every SOC song, even the melodic ones. On the slower songs, SOC are still loud as hell, but the vocals sound a bit more plaintive than usual. The first record review I ever did for someone else's zine was of "Hutch Brown Sayngwich" and I'll just reiterate what I said then, this album fucking rocks!!!

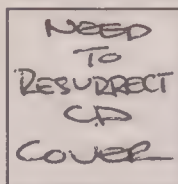
-NOTTYY SCOTTY



STAMPIN GROUND
CARVED FROM EMPTY WORDS
CHORD RECORDINGS

Who the hell keeps signing these Pantera rip off metalcore acts? Just another one to throw in the pile...

-NICK DIY



SOULSHED
RESURRECTION
ZERO RECORDS

Soulished is a quartet from Massachusetts whose aggressive edge will hack an unsuspecting listener to pieces. On their four-song disc, these guys lock the groove down and build a wall of sound around it, creating a thick forcefield of rock that's virtually unpenetrable ("Piece Of Me"). Mixing metal's structure with the grooves of hardcore ("Condensate"), Soulished have found a winning formula that's not exactly unique, but is done with an exuberance that is rare to find in the days of copycat outfits. Soulished is a band to check out if you like the new sounds that are showcased at the summer's hottest festivals.

(romperchic@aol.com)

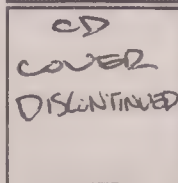
-MIKE SOS



WATERDOWN
NEVER KILL THE BOY ON THE FIRST DATE
VICTORY RECORDS

Here is a new Victory band that doesn't quite fit into the usual Victory sound. Part emo-hardcore and part metal-core, these guys do mix up their styles. The genre crossing goes off well, but after an entire album, if you aren't a fan of the constant sing-songy to the headbanging, you will get bored of this. The singer does have a good voice; I just wish he would stick more to singing. Too many bands already do the annoying scream stuff.

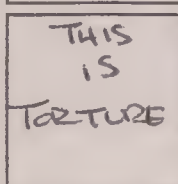
-NICK DIY



SISTHEMA
THE FOURTH DISCONTINUITY
SANCTUARY RECORDS

Sisthema is an Italian quartet whose disjointed version of metal is very similar to that of Meshuggah. On their 10-track disc, Sisthema take you on a breakneck ride that's full of time signature changes and is never short on aggression ("Cy Tech Eye"). Very methodical and mechanical ("The X-Tasy And The Eclipse Of The Flesh"), this metal band throw out the notion of melody and replace it with a sheer attack of the ears that may include wailing guitars, sonically booming bass and screams from the outer regions of Hell. If you like the avant-metal style, this is a CD to snag. (www.noiserecords.com)

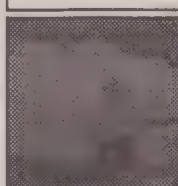
-MIKE SOS



OLD MAN GLOOM
SEMINAR II & III
TORTURE RECORDS

This appears to be a double disc release. Why they even had to go more than one song is beyond me; every track sounds the same. One would have been enough to get the same, tired point across. If you find yourself wearing all black, sitting in the corner drawing pictures all day, and have that "trenchcoat mafia" mentality, go buy this at your local vampire store.

-NICK DIY



FIREBALL MINISTRY
FMEP
SMALL STONE RECORDS

Will the congregation please be seated. Now, screw that! Get up! The first church of rock n roll is back in session with a collection of new tunes and covers that will definitely separate the saints from the sinners. Here, all are welcome, and you'll be glad you made your donation. FMEP begins with a brilliant, headbang called, "King", and sways us through the hot path of righteous rhythm and riff of the thought long dead realm of true heavy rock: LONG LIVE TRUE ROCK!!! The epochal niche of heaven sent throwbacks to the metal we all grew up with, comes in just over 10 minutes, and makes us all wish we had floor length blonde hair. "Victim of Changes" is a scorching parry to the influence of metal's

hey-day and willingly does a job of being cheesy where tongue-planted-firmly-in-cheek is due. Rock on! They do a great job of covering Blue Cheer's "Fortunes", the Misfits' "Cough/Cool" and Aerosmith's "Movin' Out." Hot damn and amen!

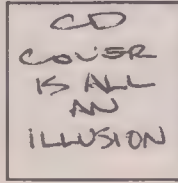
-MARK WHITTAKER



SECRET AFFAIR
GLORY BOYS
CAPTAIN OI

As the most commercial of the Mod scene bands, perhaps Secret Fair had only to fear "getting old," as they sing on the title track on their debut album. It almost cracked the Top 40, reaching 41 on the UK charts in 1979. Their sales success and long career is due to the effective, accessible formula heard here: a dash of maximum R&B ala The Who, Classic rock for radio friendliness and fashionable Mod angst.

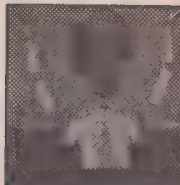
-TOM TEARAWAY



ORATORY
ILLUSION
DIMENSIONS
SPV

Oratory are a Portuguese sextet whose metal style is pretty much in the same vein of the technical hair metal bands that came to prominence in the mid to late 80's (Europe, anyone?) Their 12-track disc shows stellar musicianship ("Kingdom's Legacy"), and the male/female lead vocal switch help to keep the situation interesting, but it is sadly a tad outdated. With songs like "Metal Messenger", they could easily be placed on the Manowar Hopelessly Metal heap, but their epic songwriting flare help them to rise above the rest ("Rising Land"). (info@spvusa.com)

-Mike SOS

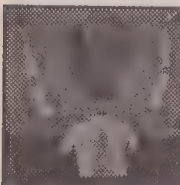


HOT WATER MUSIC
A FLIGHT AND A CRASH
EPITAPH

The modern impressionistic/surrealist liner notes had me prepared for artsy college rock - right down to the little gun icons from the Doctor Who board game. Actually, I don't know shit about art, but it looks like some Picasso type deal. They turned out to be grinding ragged rock n' roll, with about as much pretense as a crowbar to the jaw. Imagine the Screaming Trees in a drunken brawl. It's like some deformed half-breed between East coast punk and Northwestern grunge, something I haven't quite heard before. Actually from Florida, these guys have been around for a while. Guitarists Chuck Ragan and Chris

Wollard belt out chunky mid-heavy riffs under Ragan's equally chunky vocals. He hides his smart-kid lyrics behind hoarse incomprehensible yelling, barely in key, teetering on the line between perfection and failure. Their excellent use of dynamics and emotion leaves you with that rush of a live performance. The best cuts are "Swinger," "She Takes it so Well" and "Call it Thrashing." This ain't the emo you're used to.

-MICHAEL PEASLEE

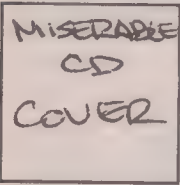


HOT WATER MUSIC
A FLIGHT AND A CRASH
EPITAPH

Some head bobbing gut rock from some guys who like to read C. Bukowski. With some skills and decent amps, Hot Water Music glides through troughs of horse punch and sink you down to the infirmary leaving you with quite a bill and a ratchet in your knee. With an indie approach to rocking off the cuff, these guys pile on the licks and catchy screams to deliver a ticking package of slap around riffs and wrought iron beats. Epitaph keeps spinning our heads around with new and volatile acts that continue to surprise and shove a dirty work boot up our bum sending us all crashing towards the stage. Although there are no real surprises here, I want to extend my congratulations and I'll see you in the

promise land.

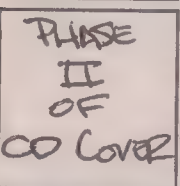
-MARK WHITTAKER



MISERABLE EXISTENCE
MISERABLE EXISTENCE
SELF RELEASED CD

Miserable Existence is a straight up metal band from NYC whose five-track disc shows their love of the metal. From the note for note Slayer cover ("South Of Heaven"); to their crunchy guitar riff nod to bands like Exodus and Mercyful Fate ("Dialogues In Dementia"), these guys wear their influences on their sleeve with pride. And while the vocals are a bit on the skater punk whine side, it's still a spirit packed trip.

-MIKE SOS



ENGINE ORANGE
PHASE II
SKYHIGH RECORDS

The NY based boys from Engine Orange come back out swinging with another four-song sampler that will wet your appetite, if you like your hard rock laden with urban sensibilities ("I Break You"). These guys aren't playing candy coated, forced funkified metal; instead they morph the sampling ability of Rob Zombie with the musical cohesion of Korn with true NYC flavored lyrics ("My October"). It's an adventurous ride, but one that you're sure to latch on to very soon. (www.skyhighrecords.com)

-MIKE SOS

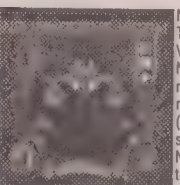


GIGANTOR
BACK TO THE ROCKETS!!!
ROTTEN RECORDS

Gigantor is a five-piece outfit from Germany, featuring Gagu on lead vocals, Heiko Bendlin on drums, Andreas Martens on lead guitar, baritone guitar and backing vocals, Jay Lansford (the only American, formerly of Channel 3) on bass and Jenzzz Gallmeyer on guitar and backing vocals. Gigantor specializes in punk-influenced power pop with lyrics that pay homage to American cultural icons such as Disneyland's Star Tours ride, Marilyn Monroe and "San Fran Disco". I must say that personally, I find these subjects tiresome and would be delighted if I never heard another word about Marilyn Monroe, especially, for the rest of my life. Lyrics are in English, with the exception of one song that is in

Japanese. The lyrics are rather odd - maybe it's an "English as a Second Language" thing. The songs are super catchy, especially "Pop the Cork", "Friendly Love Affair" and "Deaf, Dumbstruck and Living Dangerously". Highly recommended to lovers of cheery pop who don't care if the lyrics make sense.

-TEKLOTE



NO INNOCENT VICTIM
TIPPING THE SCALES
VICTORY RECORDS

No Innocent Victim is a blistering hardcore quartet whose latest release is an 11-track melee that is bound to leave a permanent blemish. Heavy as all hell, NIV's guitars chug more than a frat house keg party, and seemingly gets heavier as the disc progresses ("Calm Before The Storm", "Deadweight"). Throw in a good old Oi song for good measure ("Reunion"), and you've got a monster on your hands. Not for the weak of heart, NIV hits hard and doesn't compromise. If you like it heavy, you'll love these guys with their neck snapping snappy riffs and overall brutal presentation. (www.victoryrecords.com)

-Mike SOS



FENIX TX
LECHUZA
MCA RECORDS

The second full-length release from this pop/punk quartet is destined to be one of the most popular releases of the summer. With a revamped power guitar attack, catchy lyrics, and an infectious sense of humor, Lechuza is loaded. The band tapped the talents of Blink 182 producer Jerry Finn for their follow-up album with MCA. The results are impressive. Every tune sings out a sense of urgency and release. The first single to be released, "Threesome", is the perfect blend of melody, memorable chorus, and hook driven guitar. Perhaps the most polished song on the album is the intentionally sappy, "Teardriller", a song with lyrics so emotional you can't help but spring a tear or two. There

will be legions of starry-eyed young females chanting out the words to this one live. Though much of this music falls into the power-pop genre, there is something intrinsic in this band that separates them from the plethora of copycats on the market today. Once in a great while you get dealt aces, the planets line up, and you score a winning lotto ticket. Fenix Tx's moment is now, and this CD is the vehicle that will propel them into a major headline act. Look for at least a couple of these songs to hit the Billboard charts.

-DUG

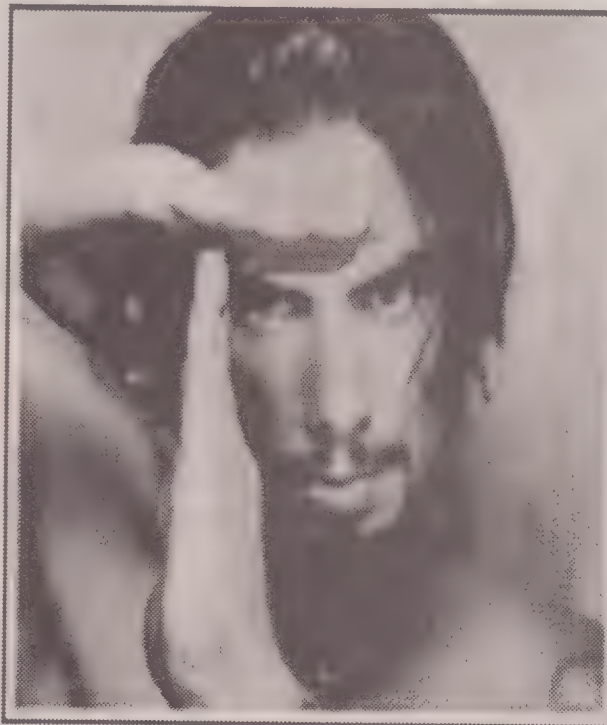


IRON FIRE
ON THE EDGE
SANCTUARY RECORDS

Iron Fire is a metal band of the utmost proportion. From the clichéd orchestral intro, that leads into their melodic attack to the fist raising power metal anthems, that line their 12 track disc ("On The Edge"), this Swedish quintet scream of Manowar, Deep Purple and Scorpions among others. While the music may lead to a severe case of whiplash, the vocals are a bit on the light side for the overall feel to be successful. Imagine Vince Neil fronting Iron Maiden and you'll see what I mean. While the music is meaty ("Wanted Man") and stands up through their 80's time machine travel, the same can't be said for the faissetto shrill that leads the high haired brigade. Skip this one unless your penchant

for 80's hard rock/ heavy metal depends on it. (www.ironfire.com)

-MIKE SOS



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LES PAULS & BREAKING GLASS
A COMPILATION OF VARIOUS SIN CITY ARTISTS
COLDFRONT RECORDS

Now from the current crop of rock n' roll contenders comes a comp of pure rock proportions. Let me get right to the main high light this comp has to offer. A long lost DEADBOYS (yeah, you heard me, the DEADBOYS) track recorded at the end of their first run (circa 1980) before most of you ween bags were even weened. The track is called "War Zone" a slightly over produced (by Deadboys standards that is) little gem that paved the way for Stiv Bators' later efforts (Stiv Bators solo project, Wanderers, Lords of the New Church) and eventually to his demise. A slick psychedelic influenced treat with tons of melody and jangly guitar but with enough of Stiv's rawk growl to make it a DEADBOY classic. Oh yeah, there are other bands on this too. You get AMERICAN HEARTBREAK, TOILET BOYS, the BELLRAYS, STREET WALKIN CHEETAHS and CHERRY13 to name a few. But nothing really kicks ass till you get to El DIABLO tearing it up with "Sure as Shit" and the CANDY SNATCHERS (you got to respect bands with singers name Larry...) ripping you a new asshole with "Ass, Grass or Crack". Yeah, this is a rock compilation but the Snatchers and El Diablo do most of the rocking. So my advice is to get this one if you're a fan of the genre or your just looking to round off your DEADBOYS collection.

-LARRY LUGZ

NOT
ONE
CD
COVER

VARIOUS ARTISTS
NOT ONE LIGHT RED: A MODIFIED DOCUMENT
THIS ARGONAUT/SUNSET ALLIANCE

Phoenix, Arizona is not my favorite place in the world, a scorched oasis offering an obscene number of golf courses and strip malls. Shockingly though, the city has a really cool art and performance venue in Modified. The folks at Modified have created this compilation in order to give their town the indie-rock credibility it deserves. The consensus from much of NOT ONE LIGHT RED lends that emo rules in Phoenix. Nonetheless, it's the less emo bands that shine on this compilation. The album's absolute standout act, Death of Marat, delivers churning dynamics and barely contained intensity. Seven Storey is straight to the point in demonstrating simple yet perfect melody and song structure. Half Visconte employs delicate vocals and sound experimentation to close the record with the hauntingly beautiful "Blue Eyed Baldwin." Other notable performances here are Sea of Cortez, Redfield and Before Braille. Phenicians finally have something to be proud of thanks to Modified.

-ANDREW SKIKNE



MELVINS
COLOSSUS OF DESTINY
IPECAC RECORDINGS

Post-metal, post-industrial and post-grunge before there was grunge, Melvins remain among the most advanced and most challenging of underground artists. Colossus of Destiny is a two-track escapade of live, noisy experimentation. More like avant-garde electro-acoustic than anything else, this abrasive collage of bleeps and samples is the segment of the Melvins live shows that send the merely curious out of the room and draw the dedicated close to the stage.

-TOM TEARAWAY



V/A
SEPULCHRAL FEAST
A TRIBUTE TO SPELTURA
CENTURY MEDIA

Like we really needed this tribute album. Yeah, do a tribute to Minor Threat or to Sabbath, but these guys? Anyways, a slew of bands you probably never heard of, that aren't as good as Sepultura was in their heyday.

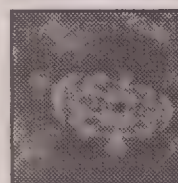
-NICK DIY



THE ARRIVALS
GOODBYE NEW WORLD
THICK RECORDS

Chicago's The Arrivals are good at what they do: fast anthemic punk rock. However, the band just can't seem to escape the song-to-song monotony so typical of this brand of power punk rock. Halfway through the second song, it's obvious to the listener that they've heard all that the Arrivals have to offer. Propelled by a sturdy tribal drumbeat, "Back Seat Driver" is really the only song that sticks out on this record. I'm sure there are people who appreciate what The Arrivals do, they're obviously just more tolerant of the evident musical sameness.

-ANDREW SKIKNE



HANGNAIL
CLOUDS IN THE HEAD
THE MUSIC CARTEL

England's Hangnail distills traditional '70's stoner rock from Deep Purple to Blue Cheer. More recent inventions, like Fu Manchu and Kyuss, come in as valid references. Both heavy and trippy, this group exemplifies the best groove in psychedelic hard rock. Hangnail taps into the power blues, drenching the rhythm section of early Led Zeppelin records, too. This is the group's second LP since forming in 1992 and is produced by David Chang (Orange Goblin).

-TOM TEARAWAY



IDIOTS
EVEL KNIEVEL
BEER CITY

Lots of groaning and screaming, but Idiots are actually fun to listen to. Lead singer Boom has a hardcore punk rock agenda and he damn well sticks to it! Most of the tunes from EVEL KNIEVEL sound identical, yet it's attitude that keeps these rockers afloat. The mid-tempo breakdown, in "Mental Prejudice", really stands out as the album's high point. The rest of the record tangles itself in tight hardcore pounding and blasphemous mayhem. In "Surfin with Beth Loudmouth", Boom questions, "Where did the backpack full of beer go?" I don't know Beth Loudmouth, but I'd sure like to meet her.

-ANDREW SKIKNE



TRAVOLTAS
TEENBEAT
COLDFRONT RECORDS

Boldly going where many have before, the TRAVOLTAS reinvent the pop-punk formula to add a spice of originality to the already over-saturated genre. A strong production adds to the already epic songwriting stylings of this Netherland rock combo. The Travoltas manage to bridge the gap between modern alt rockers WEEZER and historic surf-pop rockers the BEACH BOYS without sounding overly retro or whiney. Simply stated, you get plenty of melodic sing along chorus teamed with some happy, buzzy interesting guitar work. In fact every song is loaded with a hook that will forever be implanted in your brain thanks to the songwriting duo of Leehouts and Koreman (singer and guitar player). Check out the magic in songs such as "Do the Gal-I-gator" and "Get Outta My Car (and Into My Dreams)". These are songs that bring the element of fun back to rock n' roll. And with that said, I doubt that there is a pop flavored band out there that could do the already tight and furious music machine that makes up the Travoltas. In fact, if there was a pop-punk crown, these guys would already be wearing it.

-LARRY LUGZ



BETTY BLOWTORCH
ARE YOU MAN ENOUGH?
FOODCHAIN RECORDS

Joan Jett lives!!! Betty Blowtorch has been around since 1998 and is comprised of three former members of Butt Trumpet - Bianca Butthole on bass and most vocals, Sharon Needles on guitar and some vocals, and Blare N. Bitch on lead guitar -- with the addition of former New Yorker, Judy Molish, on drums. The band is getting tons of publicity lately, much of it because of their potty-mouth song "Size Queen", which features a brief appearance by Vanilla Ice, rapping about the largeness of his dick. Betty Blowtorch also won the award for "Best Punk/Hardcore Band of 2000", from LA WEEKLY, although the band's sound is more metal/hard rock than punk/hardcore. ARE YOU MAN ENOUGH? was

produced by Guns 'n' Roses', Duff McKagan, another indication of the metal roots on this recording. So, does the disc deserve all the praise that it has received? Definitely yes, on the quality of musicianship, energy and production. The mostly humorous lyrics pale after awhile when the band focuses on sex - it feels a bit like the girls are trying to outdo the boys, in flaunting their libidos in songs like, "Hell on Wheels", "Size Queen", "Rock My World", "Shut Up and Fuck" and "Rock 'n' Roll 69". I really liked "I Wanna Be Your Sucker", "Love/Hate" and "Big Hair, Broken Heart" better. They are slightly more melodic and have lyrics that are a little more interesting. I think "Big Hair, Broken Heart", which pays homage to Lita Ford and humorously expresses nostalgia for the glam metal scene, probably best shows where the members of Betty Blowtorch's hearts are. ARE YOU MAN ENOUGH? is definitely a must-buy if that's where your heart is, too, or if you're just someone who likes to rock hard.

-TEKOLOTE



STUMP TONE
STUMP TONE
TWO OHM HOP

This self-titled release flaunts some of the coolest CD artwork I've seen, unfortunately the band's name appears nowhere on the CD jacket. Having discovered their name, Stump Tone really has no reason to hide anything; their tunes are too good. Recorded over a period from 1996 to 1999, this sixteen-song collection reflects Stump Tone's musical evolution. Chiefly instrumental, much of the album enters the empire of sonic pariahs: layer upon layer of texture and noise. The more lyrical tunes delve into somber Roger Waters-style tearjerkers. At times I wish they'd put down their damn acoustic guitars, but the unplugged thing generally works in giving the songs a tranquil foundation.

-ANDREW SKIKNE



EASY ACTION
EASY ACTION
REPTILIAN RECORDS

Detroit punk band Easy Action has a weird effect on the vocals, maybe some sort of distortion that totally makes this record unlistenable. I just simply could not stand it. Musically, they're not that bad, but the lyrics left something desired. The sound of his voice was just unbearable. Maybe next time.

-NICK DIY



KING DJANGO
REASON
HELLCAT RECORDS

Ok, so who's one of the most prolific ska masters in the rock scene these days? Not Nick Hexum and you'd be wrong if you said Dickie from the Bosstones, too. It's King Django, whose resume reads like a who's who of the genre bending ska-rock mix. And now the time has come for the leader of the Stubborn All-Stars to bust out with his solo album, and it is a hard hitting funky 12-track disc, indeed. From supercharged ska punk ("Kick It Out") to traditional flavored ska ("LKO", "Precipice"), King Django does it all and defies you to not shake your ass while listening. Master of the dub ("Hustle The Mac") as well as the groove ("Never Try"), King Django has got everything to soothe your soul. Spark

one up and sink into this disc. (www.kingdjango.com)

-MIKE SOS



THE X-IMPOSSIBLES
WHITE KNUCKLE RIDE
CARGO/HEADHUNTER RECORDS

Punk music is getting sadder with age. As time moves on, the pool of punk gets larger, and the quality of bands diminishes. The X-Impossibles is case in point for that. They sound straight out of 1977, except they aged more like canned beer than wine. Now, where the hell did I leave my Clash record?

-NICK DIY

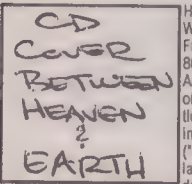


VARIOUS ARTISTS
BLACK EYES AND BROKEN BOTTLES VOLUME II
BEER CITY RECORDS

The press release for this punk compilation describes one of the represented genres as "crust." Wow, a hard-core punk compilation that's tasty and high in fiber! Carbohydrates aside, the highlights here remain with just a few of these thrashers. Pronounced Dead have a lot to scream about, and scream they do...for the entire duration of the song. Wanda Chrome And The Leather gives the compilation a much-needed departure from the constant psychotic barrage, doing a Tenderloin-style rocker. The compilation's pinnacle remains with the two band's vying for most evil. Feed the Machine really goes for the gold, but they just can't seem to vilify themselves as much as Maneurysm. Playing

"Swallowed By Karma," Maneurysm demonstrate that they need only 51 seconds to prove their unholy tendencies. These guys sound like they probably file down their teeth to sharp points, and I bet they bite really hard too. Shout at the devil...2 times!

-ANDREW SKIKNE

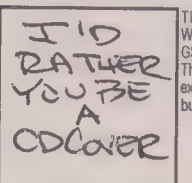


HEAVEN AND EARTH
WINDOWS TO THE WORLD
FRONTIERS RECORDS

80's metal really didn't go away; it just went overseas. Just ask the members of Heaven And Earth, who's Howard Leese (Heart member) produced 11-track disc combines some old school luminaries with some sizzling songwriting and performances. Ok, so it's a little dated (MTV circa 1986, anyone?), but you can't deny the Coverdale-esque balladeering of "If Only Love" or the big guitar riffdom that makes up a good part of the album ("Jade", "Away From Harm"). Yes, this music is sadly associated with things that are laughable and downright embarrassing, but the melodicism of Heaven And Earth can't be denied. Imagine a lighter version of Deep Purple and you get a good idea of what these

guys sound like. Sappy ballads aside ("Through Your Eyes"), this is a pretty darn good band you may be afraid to admit you like. But hey, everyone has skeletons in their closet, right? If you yearn for 80's metal, dig around for this disc. (www.frontiers.it)

-MIKE SOS



THE LOCUST
WELL I'LL BE A MONKEY'S UNCLE
GSL

This is a stupid noise-core/industrial album at its worst. I am getting sick of really poor excuses for records coming out. Not only is it bad enough that bands make this music, but that someone is dumb enough to release it and send it to magazines. Get real.

-NICK DIY

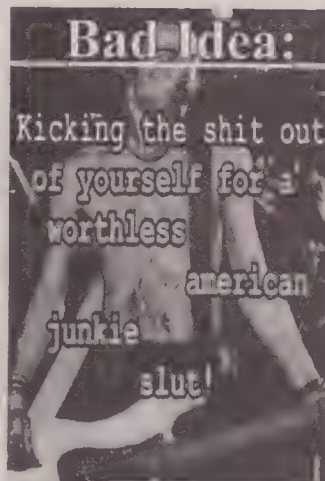
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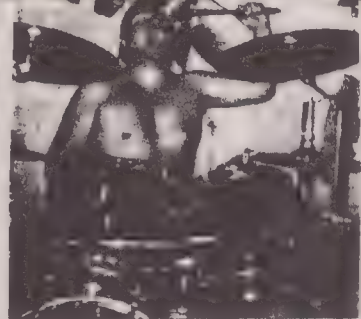
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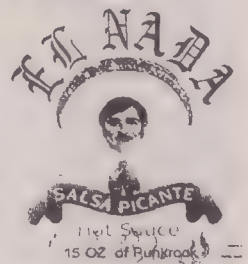
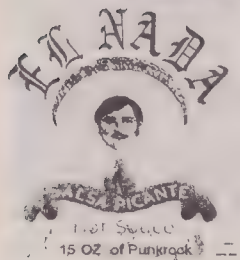
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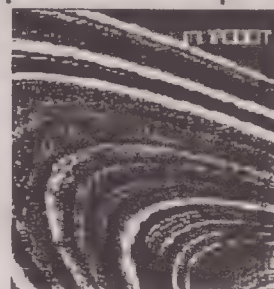
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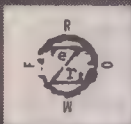
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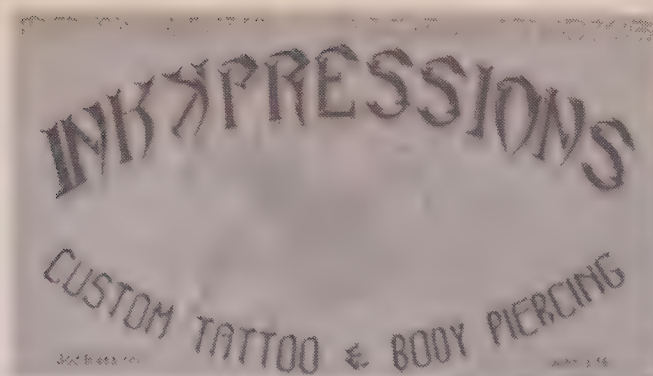


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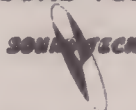
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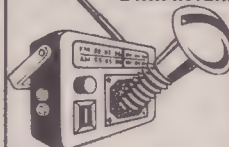
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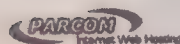
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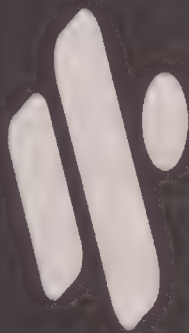
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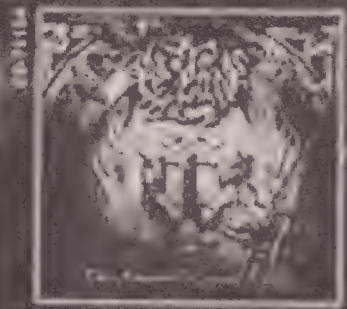


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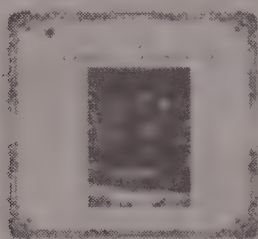
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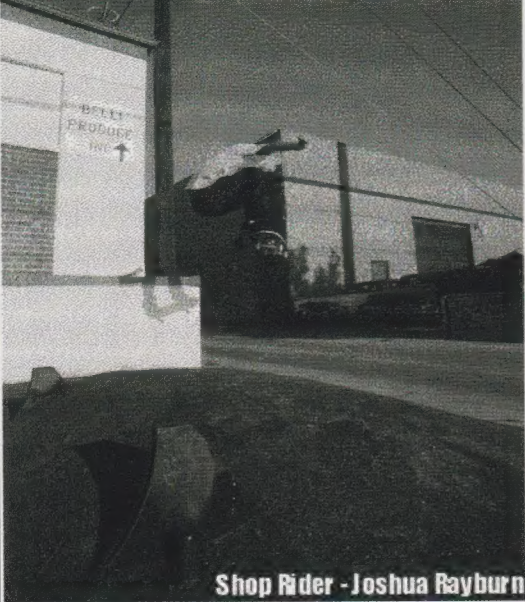
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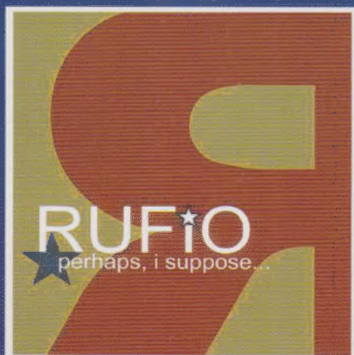


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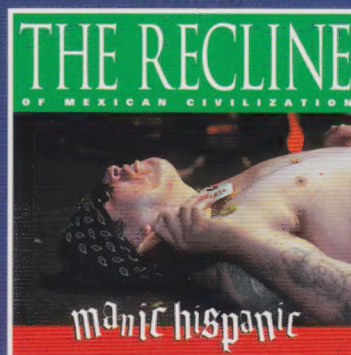
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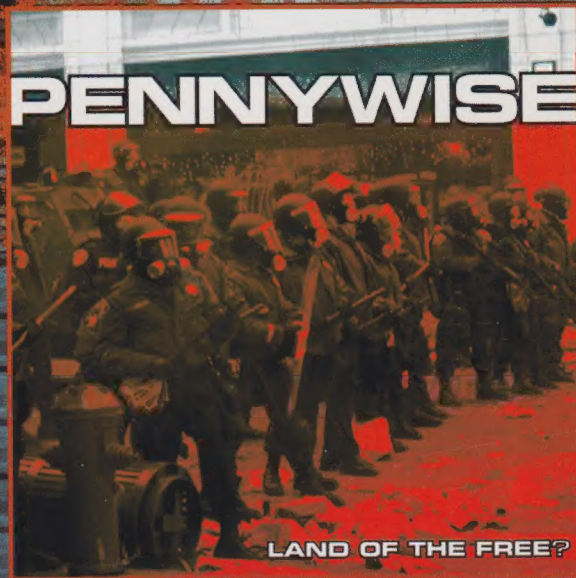
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